Japanese Collections in the Freer Gallery of Art

Seto and Mino Ceramics



LOUISE ALLISON CORT

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Freer Gallery of Art
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Cover: No. 49, tea-ceremony water jar with plain rim, Seto ware, Edo period, 17th–18th century, 98.454.

Back cover: No. 31, large serving dish, Mino ware, Momoyama period, early 17th century, 70.31.

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FOREWORD

AT THE TURN OF the last century most American collectors of Asian ceramics sought out fashionably bright and ornate wares—whether Chinese blue-and-white porcelain of the Kangxi period (1662–1722) or contemporary Japanese Imari, Satsuma, and Kutani styles of pottery encrusted with gold and multicolored enamels. Charles Lang Freer was a rare exception to that pattern, for he was drawn instead to the somber grays, browns, and blacks of East Asian stoneware glazes. His attraction to dark and moody glazes accounts for the unusually large collection of such Seto and Mino ceramics in the Freer Gallery of Art.

Freer's taste in Asian ceramics was formed through his experience of collecting the paintings of James McNeill Whistler. Not only did Whistler's paintings with their titles heralding subdued color harmonies (such as *Nocturne: Blue and Silver* or *Symphony in Grey*) influence Freer's eye, but the artist also actively encouraged Freer's pursuit of corresponding Asian objects. The two went together in 1901 to the shops of Paris art dealers Siegfried Bing and Hayashi Tadamasa, from whom Freer acquired some of his Seto and Mino pieces. The collector also became acquainted with the aesthetic stance of certain European critics who favored dark rather than bright Japanese pottery, and he recognized as well the same endorsement by the American Orientalist Ernest Fenollosa (1853–1908). In his notes to his collection, Freer used similar vocabulary to describe Seto tea bowls and Whistler seascapes.

While Seto and Mino represent the dark-glazed, conservative mainstream of Chinese-inspired ceramics within Japan, they also embrace, somewhat paradoxically, the sparkling range of white, green, red, yellow, and lacquer-black glazes found on avant-garde ceramics of the late sixteenth and early seventeenth centuries. Such wares largely lay outside Freer's taste, and it remained to Harold P. Stern, director of the Freer Gallery of Art from 1971 to 1977, to develop that side of the collection. Stern thus insured the Freer Gallery an exceptionally broad representation of the great diversity of products from two major ceramics centers in Japan.

It is highly appropriate that this publication has been made possible by contributions given to the Freer Gallery in memory of Harold P. Stern. The Stern Fund supports scholarship and publications on Japanese art. This book is the first in a series of volumes on the Japanese collections in the Freer Gallery.

MILO C. BEACH
Director, Freer Gallery of Art

ACKNOWLEDGMENTS

MY INVESTIGATION OF A major segment of the Japanese ceramics collection in the Freer Gallery of Art began in preparation for an exhibition, *The Glazed Ceramic Tradition of Seto and Mino,* held at the Freer Gallery in 1985. The idea for the exhibition was inspired by Dr. Rupert Faulkner, who, on a visit to the Freer fresh from his extensive research in Japan on Seto and Mino, first drew my attention to a number of pieces from sixteenth-century "great kilns" (*ōgama*) and Ofuke wares of the seventeenth century.

Central to my understanding of the Seto and Mino pieces in the Freer Gallery collection were three visits to Japan in 1985, 1987, and 1988. A Research Opportunities Fund grant from the Smithsonian Institution supported the 1987 visit; a Japan Foundation Short-Term Professional Fellowship underwrote the 1988 trip. I am grateful to the many scholars and friends in Japan who gave bountifully of their knowledge and time, permitted me to study objects and sherds, and guided me to sites. They include Narasaki Shōichi, emeritus professor of archaeology at Nagoya University, who has been a respected mentor since 1968; Inoue Kikuo of the Aichi Prefectural Ceramics Museum, Seto; Fujisawa Yoshihiro of the Seto Municipal Museum of History and Folklore; Tokugawa Yoshinobu, Ōkōchi Sadao, and Satō Toyozō of the Tokugawa Art Museum, Nagoya; Kumazawa Teruo and Katō Yoneko of the Gifu Prefecture Ceramics Museum, Tajimi, as well as the late Furukawa Shōsaku of that same institution who in 1977 introduced me to Mino sherds and *ōgama* sites; Yanagi Takashi of Kyoto; Dr. Hiroko Nishida of the Nezu Institute of Fine Arts, Tokyo; and Yabe Yoshiaki of the Tokyo National Museum.

Colleagues in other Western museums with long-standing collections of Japanese ceramics graciously permitted me to discover and study related pieces. In the United States, I am thankful to Dr. James Watt, formerly of the Museum of Fine Arts, Boston, and Anne Nishimura Morse, also of that institution, for allowing me repeated and leisurely access to the invaluable Morse collection, as well as to Dr. Barbara Ford of the Metropolitan Museum of Art, New York; Dr. Hiram Woodward of the Walters Art Gallery, Baltimore; and the late John Thayer of the Peabody Museum of Salem, Massachusetts. In England, I am grateful to Louise Hofman at the Victoria and Albert Museum and Victor Harris at the British Museum.

Kathleen Emerson-Dell, while at the Freer Gallery as a research fellow from the University of Michigan, generously read the entire manuscript and tested its accuracy against the actual pieces. Dr. Faulkner kindly read the essays and offered comments and corrections. Dr. Richard Wilson, while a postdoctoral research fellow at the Smithsonian Institution, studied and identified the incense box in Oribe style signed by "Kenzan" (no. 122).

The catalogue took form in its early stages under the guidance of the

late Richard Louie, then assistant director of the Freer Gallery, and Karen Sagstetter, who enthusiastically arranged for its publication and distribution. Working with the dedicated specialists on the Freer staff to create the catalogue was an exhilarating experience. Editor Jane McAllister honed and shaped the text with the perspective of a potter and guided the project toward completion. Librarian Reiko Yoshimura cheerfully supplied details of Japanese references and checked Japanese readings. The great care with which docent Sanae Iida Reeves observed the objects in order to translate the catalogue entries into Japanese led to frequent modifications in text. Jeffrey Crespi photographed every object freshly and sympathetically. He also collaborated with John Tsantes in photographing the color plates on pages 25 and 29 for their initial appearance in *Asian Art* (Winter 1990); the food in those photographs is the creation of chef Uenoyama Masahiro. Jim Hayden undertook photography for the figure illustrations, and Denise Howell produced the black-and-white prints. As designer and art director, Carol Beehler gave sensitive visual form to text and images.

Comparative illustrations were made possible by Tokugawa Yoshinobu, who permitted publication of two bowls in the Tokugawa Art Museum (figs. 16 and 17), and by Peggy and Richard Danziger, who allowed publication of a Black Seto tea bowl in their collection (fig. 10). Dr. Faulkner and the Ashmolean Museum, Oxford, kindly allowed redrawing of maps and figures that appeared originally in R. F. J. Faulkner and O. R. Impey, *Shino and Oribe Kiln Sites* (Oxford, 1981). Molly Ryan prepared those and other redrawings for maps and figures.

Inevitably, any effort to summarize and interpret the vast body of Japanese research on Seto and Mino wares and apply it to objects located halfway around the world is subject to error, which remains my responsibility. I salute the potters of Seto and Mino and their engaging accomplishments with clay and glaze.

LOUISE ALLISON CORT
Assistant Curator for Ceramics, Freer Gallery of Art

INTRODUCTION

THE NEIGHBORING CERAMIC CENTERS of Seto and Mino, together with their forerunner in nearby Sanage, carry on the longest continuous tradition of high-temperature glazed pottery in Japan. The ceramics made throughout the past twelve hundred years within the former Owari and Mino provinces (modern Aichi and Gifu prefectures in central Honshu, Japan's main island) truly form the backbone of Japanese ceramic production; understanding those wares is fundamental to understanding Japanese ceramic history as a whole. Through objects in the Freer Gallery collection this catalogue illustrates the long history of ceramic production within the Seto-Mino region.

The early wares, through the sixteenth century, demonstrate a close relationship to the imported Chinese ceramics that were the prized possessions of the elite: Chinese Yue ware of the Tang and Five Dynasties periods (A.D. 8th–10th centuries) inspired Sanage's green-glazed wares, and Chinese models from the Song dynasty (A.D. 960–1279) were the basis for Seto's brown-glazed wares, later acclaimed as the "classic" Japanese tea-ceremony ceramics. Nonetheless, the Seto-Mino area was a fountainhead of innovation. During the sixteenth and seventeenth centuries, potters in Mino invented an approach to form, glaze, and decoration that is heralded among the great expressions of Japanese art.

Indeed, Seto and Mino aesthetic contributions were founded upon continuing technological development that drew upon knowledge that was introduced from China and Korea but reinterpreted to express Japanese taste. Expanding on the unglazed high-fired *sue*-ware tradition, potters working at the Sanage kilns in southern Owari Province carried out experiments that led by the mid-eighth century to the first successful production of hard-glazed ceramics in Japan. From the thirteenth through the sixteenth century, Seto and Mino were virtually the sole domestic sources of glazed ceramics.[1] Their green- and black-glazed wares were second in value only to the imported glazed Chinese wares on which they were modeled; Seto ware is excavated alongside Chinese ceramics from sites of temples, shrines, and military residences throughout the country.

As was the case with other efforts to produce local counterparts of prized Chinese ceramics outside China—specifically in Korea and Southeast Asia—Seto and Mino versions of green "celadon" and black "*temmoku*" were never exact replicas but from the outset possessed a native flavor and style. Introduction of advanced kiln technology to Japan around 1500 and again a century later opened the way to improving standard glazes and inventing new ones. Especially from the sixteenth century, Japanese ceramic shapes, glazes, and decoration responded to the evolving aesthetic standards of formalized tea drinking and the related cuisine. The inspired outpouring of colorfully glazed and eccentrically shaped ceramics

from Mino was one of the glories of the Momoyama period (1568–1615), remembered as a golden age for all the arts in Japan. The Japanese have prized Black Seto, Yellow Seto, Shino, and Oribe wares as the most "essentially Japanese" of all their ceramic traditions.

As the names Black Seto and Yellow Seto suggest, Mino ware was viewed from the perspective of the urban markets as an offshoot of long-familiar Seto despite its independent inventiveness. At the beginning of the seventeenth century, with the reorganization of the Japanese nation under the Tokugawa government, activities at the Seto and Mino kilns were consolidated under the Owari branch of the Tokugawa ruling house. The Seto kilns dominated through their long-standing reputation for producing wares that approximated the Chinese models, even as the models expanded to include cobalt-decorated porcelain of the Ming dynasty (1368–1644). The Mino kilns were absorbed under the name Seto; their independent identity—especially as sources of the brilliant Momoyama inventions—did not emerge until early in the twentieth century as the result of a new outlook given by kiln-site archaeology.

The finest grade of production at the Seto and Mino kilns during the Edo period (1615–1868) was reserved for use by the Owari Tokugawa house. While such ceramics perpetuated Chinese shapes, many were distinguished by yet another new glaze. A clear glaze, it became known as Ofuke, after the name of the kiln operated by Seto potters within Nagoya Castle, seat of the Owari Tokugawa house. When applied over cobalt decoration, it evoked the porcelain associated with China's ruling elite.

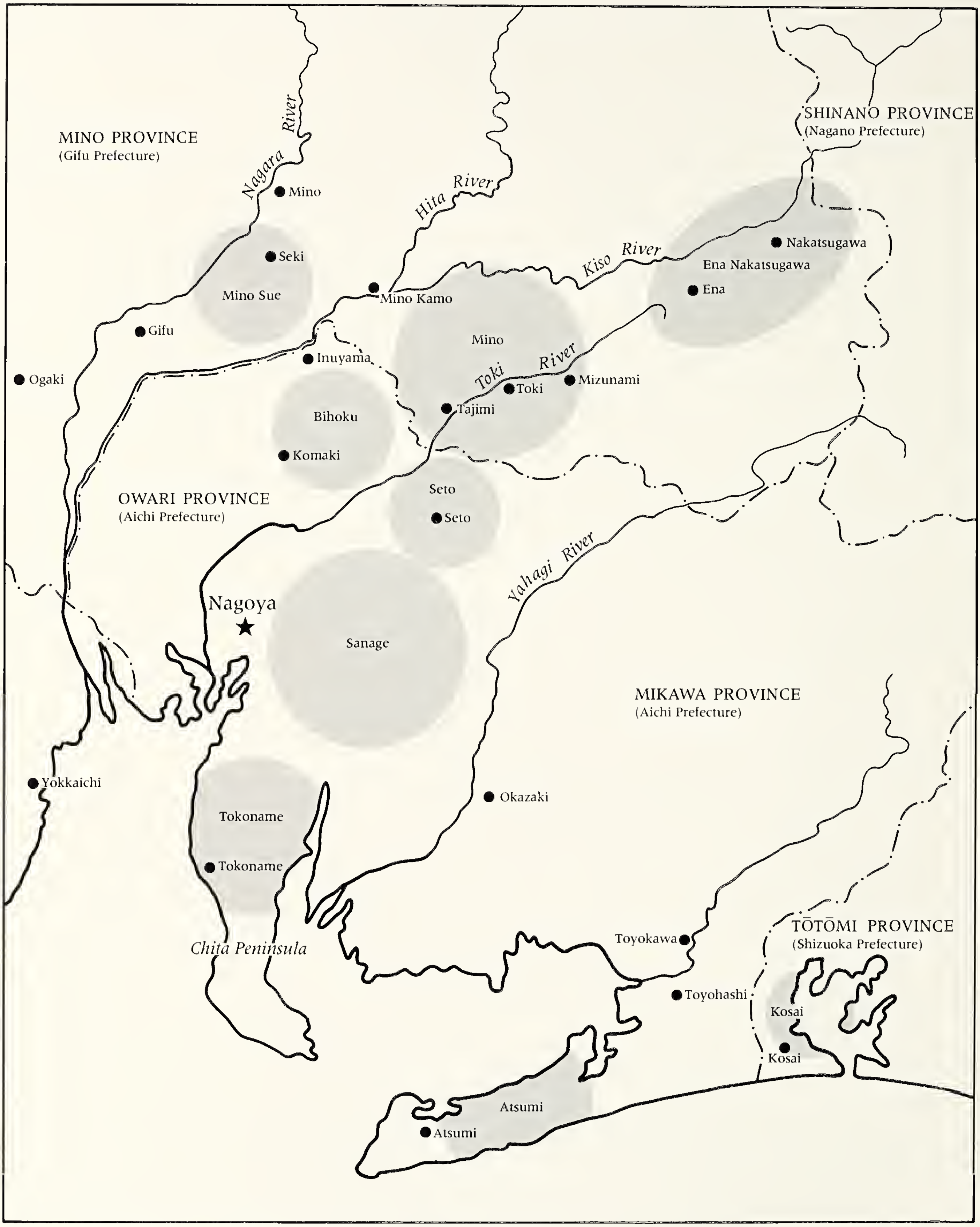
Whereas the luxury-level products of Seto and Mino tended to be conservative, the popular wares captured a wide market through their novel shapes and bright glazes. Platters, sake bottles and cups, and Buddhist and Shinto domestic altar vessels from Seto and Mino filled the markets of eastern Japan, where "Seto ware" (*setomono*) became synonymous with "glazed pottery." The influence on production at numerous other kilns was not limited to style, for migrant potters also dispersed Seto and Mino technology throughout the country with the result that existing potteries were improved and new ones established.

During the nineteenth century the distinctive Mino styles of the Momoyama period enjoyed a revival at Seto kilns, either as faithful replicas or through interpretive use of the formats. The "Momoyama revival" extended to kilns elsewhere in Japan. In the national popular market, however, the porcelains of Arita to the west challenged Seto's dominance. Seto and Mino potters developed a distinctive style of cobalt-decorated true porcelain, which formed the basis for a substantial export market when Japan renewed international trade after 1859.

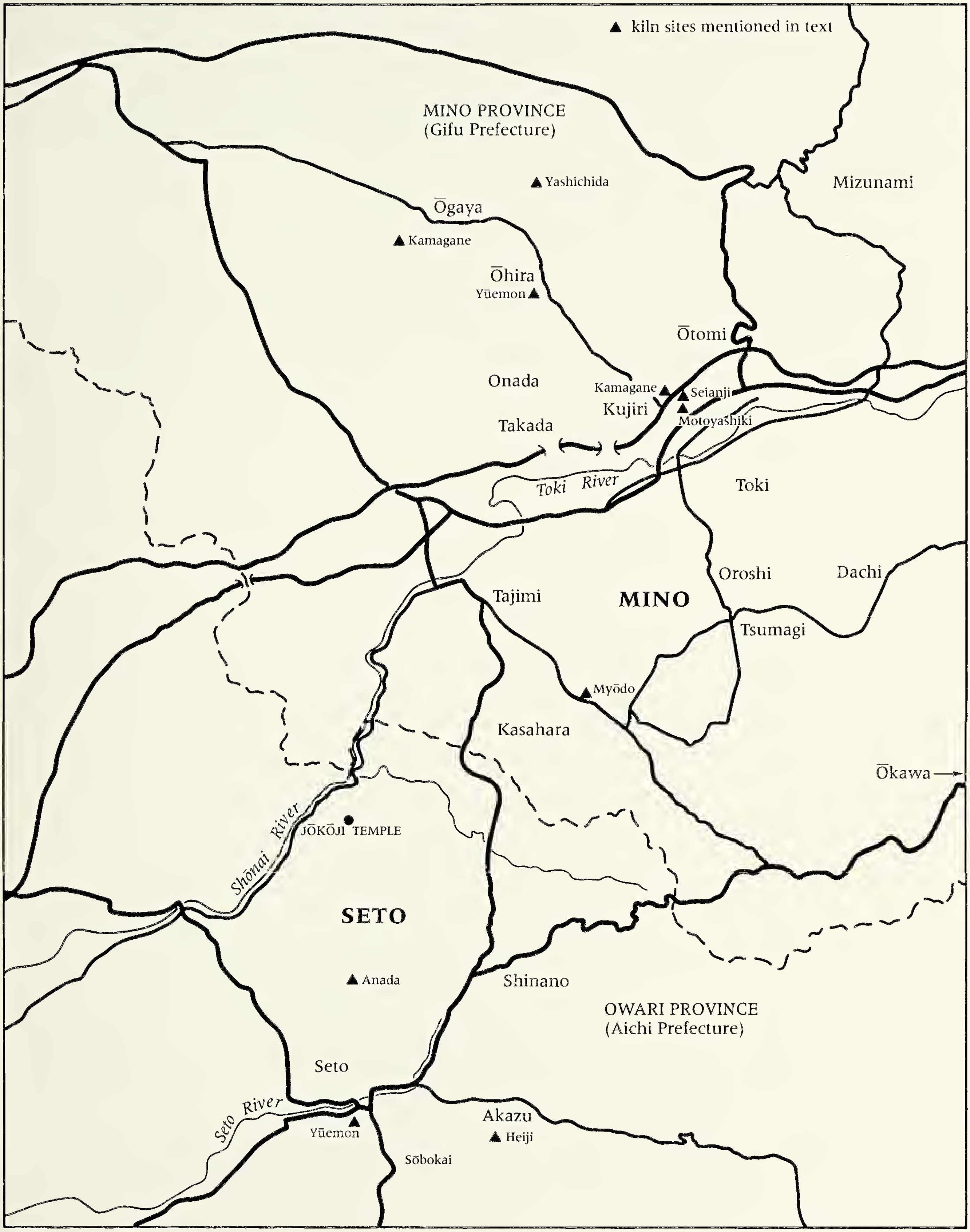
Today Seto and Mino continue to flourish. The former clusters of villages have grown into small cities, where commercial factories that dispense tableware, kitchen ware, industrial products, and space-age "fine ceramics" operate alongside the studios of artist-potters who work in traditional or idiosyncratic styles. Other factories produce raw materials and equipment, which are distributed throughout Japan. Research laboratories investigate new sources of clays and glazes, and training centers educate the potters and technicians of the future. By uncovering the struc-



1. Japan and portions of adjacent countries. The map of Japan uses province names current before 1868. The area in the box delineates map 2 (p. 12).



2. Major kiln groups of the Tōkai District. For location within Japan, see map 1.



3. Selected kiln sites in Seto and Mino.

ture and contents of kiln sites and coordinating their investigations with the findings at use sites throughout Japan, archaeologists aim at a deeper understanding of historical development. Local museums exhibit cherished antiques, finds from kiln sites, tools and equipment of earlier eras, and the work of contemporary potters. A growing tourist industry brings many curious visitors drawn by the enduring reputation of Seto and Mino.

The Catalogue of the Freer Collection

It is indicative of the importance of Seto and Mino within Japanese ceramics as a whole that such wares constitute 132 out of approximately nine hundred works of Japanese ceramics in the Freer Gallery collection. The original collection amassed by Charles Lang Freer (1854–1919) between 1893 and 1914 is strongest in wares of the Edo period, although it includes a surprising number of pieces that are now identified as belonging to the sixteenth century. By contrast, the now-prized Momoyama-period wares from Mino—Shino, Oribe, and Yellow Seto—were largely ignored by American collectors in the early twentieth century, in part because important pieces were secured within private Japanese collections of tea-ceremony wares. Most Momoyama-period pieces in the Freer collection were added in the 1960s.

Charles Freer began buying Japanese ceramics in 1892, and the following year acquired his first Seto-Mino piece, an Ofuke-glazed tea-ceremony water jar (no. 67). The collection's historical depth is of considerable interest with regard to the evolving connoisseurship of Seto and Mino wares in light of subsequent research and archaeology. Freer's habit of keeping precise records permits a reconstruction of contemporary notions of the identity of the wares; for that reason the catalogue provides the sources and original attributions of the pieces Freer acquired. For professional advice on collecting Japanese ceramics, Freer, like many other collectors of the day, turned to Edward Sylvester Morse (1838–1925), the zoologist who amassed a collection of Japanese ceramics that he eventually sold to the Museum of Fine Arts in Boston, Massachusetts (Morse 1901). As his own collection grew, Freer consulted Morse from time to time in the 1890s, and on two occasions—in 1907 and again in 1921, two years after Freer's death and two years before the Freer Gallery opened to the public—Morse was asked to examine the entire collection. His attributions and comments, characteristically blunt and salty, are provided in the entries for most objects. Neither the original attribution nor Morse's attribution are included when the early identification of the object agrees with current opinion.

The objects in the catalogue are arranged in roughly chronological order. The numerous pieces from the Edo period are divided into several subcategories, overlapping in chronology, that emphasize the increasing diversity of production, which climaxed in the nineteenth century. Dimensions are given in centimeters, followed in parentheses by inches; height precedes the largest horizontal dimension, including any appendages.

Each catalogue entry includes a description of the object, which pre-

sents the object's evolution from raw materials to finished product. Thus the type of clay is listed first. The clay type is followed by information on how the potter formed the vessel shape and affected it by cutting it from the wheel, modifying it through incising, sculpting, or deforming, trimming the base, attaching parts such as lugs and feet, and sometimes incising or impressing an identifying personal or workshop mark. Next, consideration is given to aspects of the glazing, including underglaze or overglaze painted decoration. Finally, any modifications to the object by its owners—such as breaks repaired by lacquer, or owners' marks written in ink—are recorded.

For storage of ceramics in Japan, a country vulnerable to earthquakes, typhoons, and fires, wooden boxes were made to measure for individual objects or sets, and tied with a strong flat cord. At minimum the boxes bore a description of their contents so that the ceramics could be located within the clay-walled storehouses, but they also served to carry owners' names, dates (see no. 123), specialists' certificates of authenticity (see no. 23), and even poetic names given to objects associated with use in the preparation of tea. Within their boxes, ceramics were wrapped in squares of cloth or enclosed in made-to-measure silk or cotton bags and sometimes (especially in the case of tea caddies) in turned-wood containers as well.[2] Most ceramics in the Freer collection have been separated from their boxes—and thus from their full identity—but the names for some objects (such as nos. 87 and 108) were recorded in museum inventories.

The black-and-white photographs in this catalogue represent each object from at least two views. A full view presents the "front" of the object as determined by the placement of decorative motifs or development of the glaze. On iron-glazed objects in particular, the side that faced the flame in the kiln was often fired to a slightly higher temperature and therefore developed more interesting patterning and coloration than is found on the "cool" side. According to Japanese convention, the "front" of the pot, which was usually the decorated or "hot" side, was presented toward the guest when it was offered in the tea room or on the dining tray. A second photograph of each piece shows the object's base and, in the case of bowls, the "back." Details of clay texture and color, potting technique, and period style are often ascertained most easily from the base, especially when it is unglazed, making the appearance of the base the object's "fingerprint." Where necessary, additional photographs show details of form or decoration or impressed potters' marks.

Beginning in the seventeenth century, conventions developed within the tea ceremony that would govern the handling of most ceramics. Tea-ceremony connoisseurs preferred to let the natural patina of age and use develop on the unglazed surfaces rather than scrub it away. Similarly, they tolerated and even appreciated the stains left within the crackle of the glaze by tea tannin or sake. The bases of some Freer Gallery pieces show pale rectangular patches left by dealers' paper labels that damaged the carefully cultivated patina.

From prehistoric times, lacquer (the sap of the tree *Rhus vernicifera*) was used in Japan as an effective natural adhesive. The high regard that developed in the tea ceremony for the individuality of ceramic objects, even as it extended to the poignancy of breaks and losses, cultivated repair tech-

niques that were conspicuous rather than concealed. The lacquer was usually tinted with gold powder; two or more shades or textures of gold in mends on a single bowl indicate repeated attention over time. Less frequently the lacquer was colored silver, red, or black. Occasionally the lacquer specialist ornamented large fills with relief lacquer patterning (see no. 8).

The ceramic objects from Seto and Mino in the Freer Gallery of Art were shaped by changing tastes and functions, and evolving economic and political influences over twelve hundred years—a period almost as long as the history of the Japanese nation itself. As they reflect the concerns of patrons and potters in their design and production, so they embody the attitudes of successive owners and users over many human lifetimes, showing the imprint of loving care or careless hard use. Their present grouping communicates the goals of one collector and the museum professionals who have tended and expanded his collection. Not all of the objects qualify as "masterpieces" by any standard, and few were created with that aim. Yet each one rewards consideration and closer acquaintance.

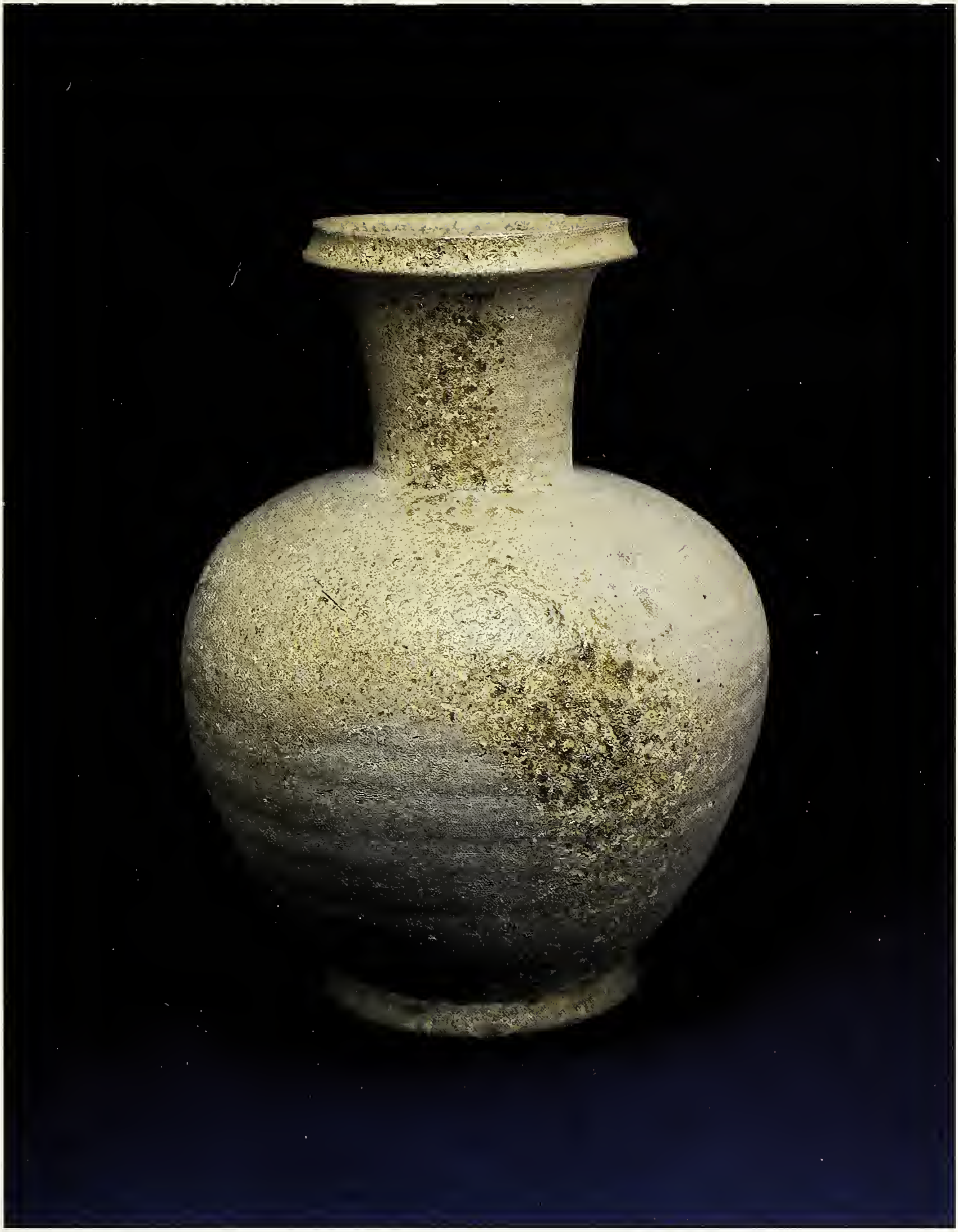
1. During the twelfth and thirteenth centuries, glazed wares were also produced at the Higashiyama kilns, a late extension of the Sanage complex, and at other regional kilns such as Atsumi, on the Atsumi Peninsula southeast of Nagoya, but the kilns eventually ceased operation. By the end of the sixteenth century, Seto and Mino technology was dispersed to small regional kilns, including Shosan and Shidoro in Tōtōmi Province (Shizuoka Prefecture), Uwazue in Etchū Province (Toyama Prefecture), and Obayashi in Shinano Province (Nagano Prefecture).

2. The full complement of containers for a Momoyama-period Seto tea caddy is discussed in Cort 1982.

Chronology

Asuka period	552–710
Nara period	710–794
Heian period	794–1185
Kamakura period	1185–1333
Muromachi period	1333–1568
Momoyama period	1568–1615
Edo period	1615–1868
Meiji period	1868–1912

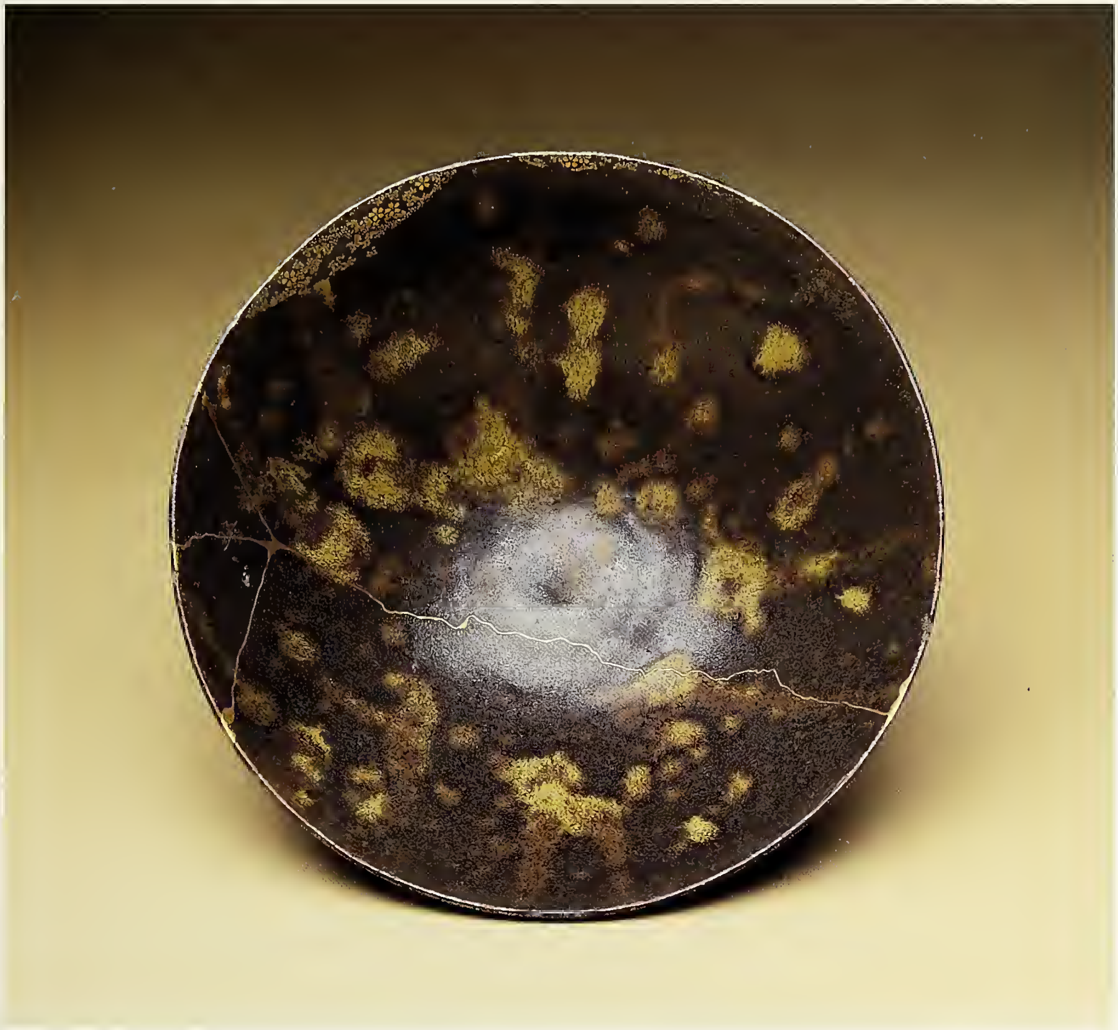
COLOR PLATES



2. Long-necked bottle, Sanage ware, Heian period, late 8th or 1st half 9th century, 1985.29



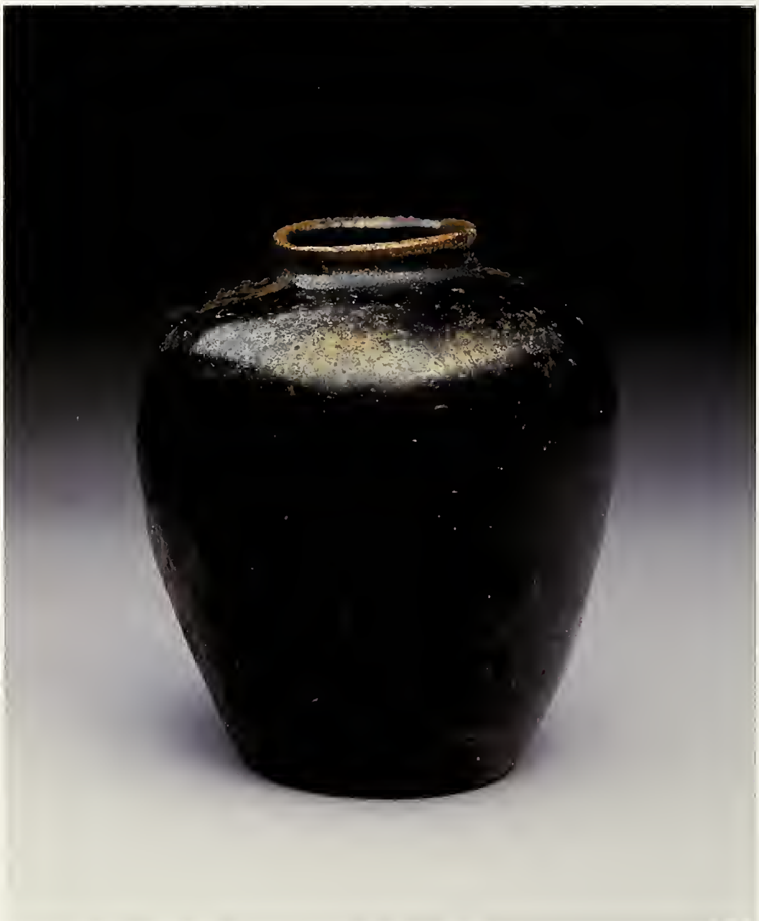
4 (right) and 5 (left). Flasks, Seto ware, Muromachi period, early and mid-15th century, 00.64 and 14.13.



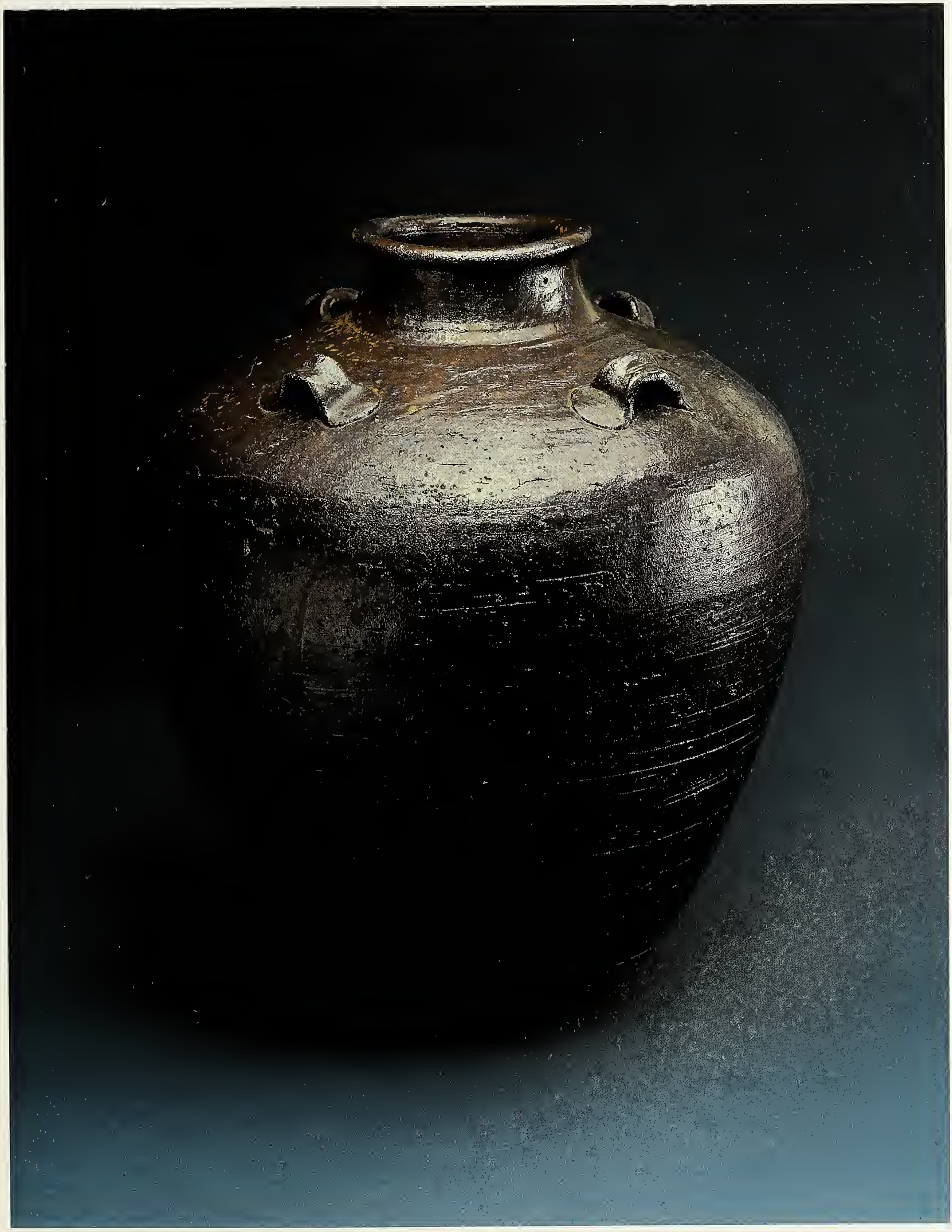
8. Shallow tea bowl, Seto or Mino ware, Muromachi period, early 16th century, 00.53



12. Shallow tea bowl with amber glaze, Mino ware, Muromachi or Momoyama period, 3d quarter 16th century, 98.465



13. Tea caddy, Seto ware, Muromachi period, early 16th century, 02.186



17. Tea-leaf storage jar with four lugs, Seto ware, Sōbokai type, Momoyama period, late 16th century, 66.17



18. Tea-leaf storage jar with four lugs, Seto ware, Momoyama period, late 16th century, 04.25



19 (left) and 20 (right). Small jar used as tea caddy (with ivory lid); small ewer with two lugs, Seto or Mino ware, Muromachi or Momoyama period, 16th century, 02.15 and 97.41



22. Individual serving bowl with plum-blossom design, Mino ware, Yellow Seto type, Momoyama period, late 16th century, 05.219

Opposite: **25 (right), 26 (bottom), and 30 (top). Individual serving dishes,** Mino ware, Shino type (nos. 25 and 30, Decorated Shino; no. 26, Gray Shino), Momoyama period, late 16th–early 17th century, 62.25, 61.9, and 62.20





26. Individual serving dish with squared rim, Mino ware, Shino type (Gray Shino), Momoyama period, late 16th century, 61.9



27. Flat circular dish with recessed foot, Mino ware, Shino type (Red Shino), Momoyama period, late 16th century, 62.22



28. Low cylindrical tea bowl, Mino ware, Shino type (Gray Shino), Momoyama period, late 16th century, 02.234



31. Large serving dish, Mino ware, Shino type (Decorated Shino), Momoyama period, early 17th century, 70.31



32. Gourd-shaped sake bottle, Mino ware, Shino type (Decorated Shino), Momoyama period, early 17th century, 64.4

Opposite: **35. Square serving dish with bail handle,** Mino ware, Oribe type (Narumi Oribe), Momoyama period, early 17th century, 67.21





36. Large serving plate with five-lobed rim, Mino ware, Oribe type (Green Oribe), Momoyama or early Edo period, early 17th century, 73.6



39. Bowl with pedestal foot, Mino ware, Oribe type, Yashichida kiln, early Edo period, 2d quarter 17th century, 96.88



40. Tea-ceremony water jar with two handles (with lacquer lid), Mino ware, Mino Karatsu type, Momoyama period, early 17th century, 67.17



41. Tea caddy (with walrus-tusk lid), Mino ware, Momoyama period, early 17th century, 01.139



46. Tea-ceremony water jar in shape of bamboo stem (with lacquer lid), Mino ware, Edo period, 17th–18th century, 99.74



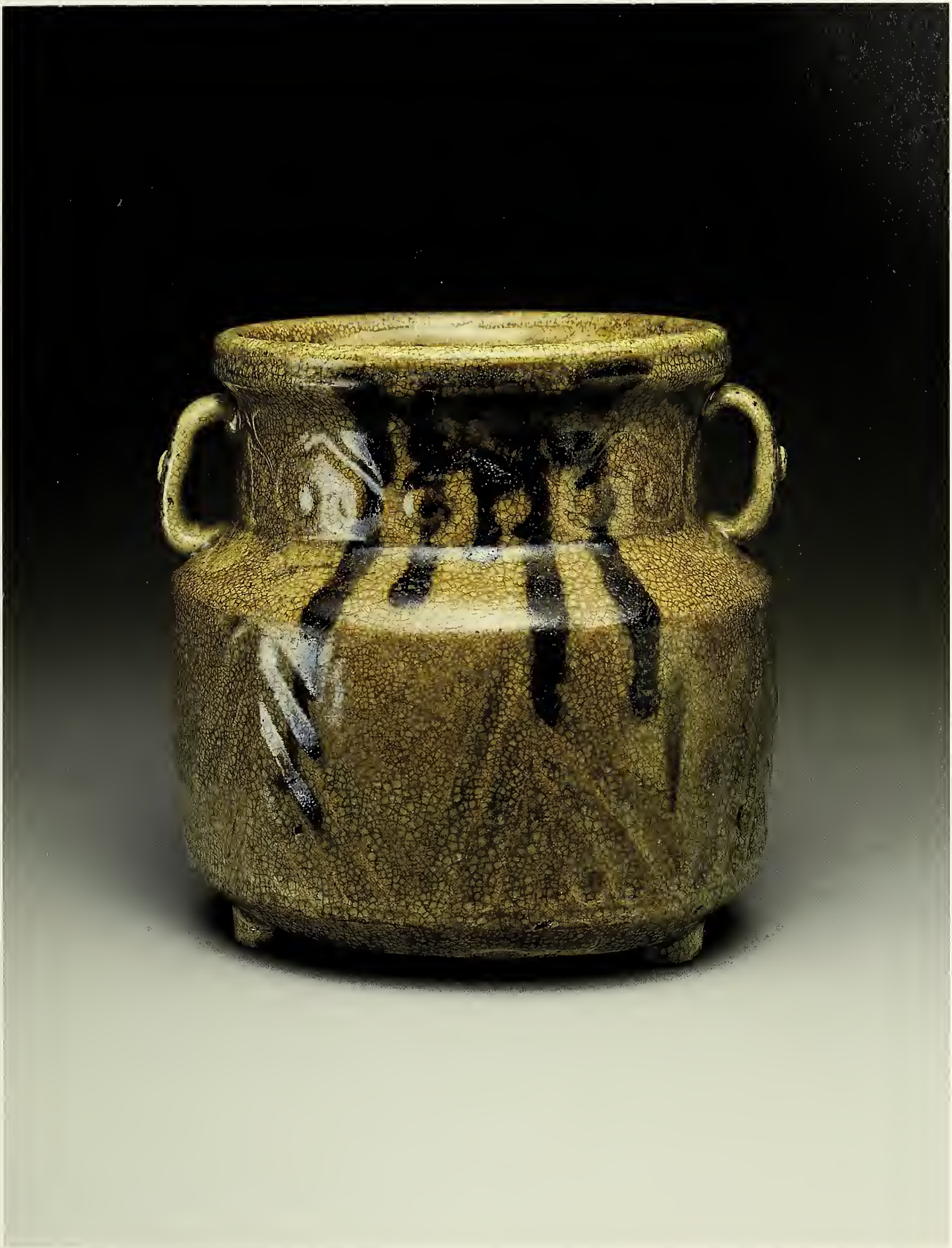
47. Serving bowl or tea-ceremony wastewater bowl, Seto ware, Edo period, 18th–19th century, 97.60



49. Tea-ceremony water jar with plain rim, Seto ware, Edo period, 17th–18th century, 98.454



59. Tea caddy, replica of "Hirosawa" (with ivory lid), Seto ware, or from another kiln working in Seto style, Edo period, late 17th century, 01.135



67. Tea-ceremony water jar with two handles, Mino ware, Ofuke type, Edo period, 1st half 17th century, 93.3



68. Four-lobed tea-ceremony water jar with two handles, Ofuke ware, Edo period, mid-17th century, 99.73



70. Vase for Buddhist altar, Ofuke ware or possibly Mino ware in Ofuke style, Edo period, 18th–early 19th century, 01.119



71. Large sake bottle, Ofuke ware or Seto ware in Ofuke style, by Katō Shuntai (1802–1877), Edo period, mid-19th century, 98.452



81. Figure of Sambasō, Rakurakuen ware, Edo period, mid 19th century, 01.78



83. Vase, Rakurakuen ware, Edo period, mid-19th century, 98.485



84. Tea bowl in shape of rice bale, probably Ofuke ware, by an amateur potter, Edo period, 19th century, 00.39

Opposite: **92 (right), 93 (left), and 94 (middle). Sake bottles,** Mino ware, Kujiri Village (no. 93, possibly Seto ware), Edo period, 18th–early 19th century, 09.138, 09.137, and 09.136





95. Cylindrical jar, Seto ware, Edo period, 18th–19th century, 05.59



100. Sake bottle with pouring spout, Seto ware, Edo period, late 18th–19th century, 05.40



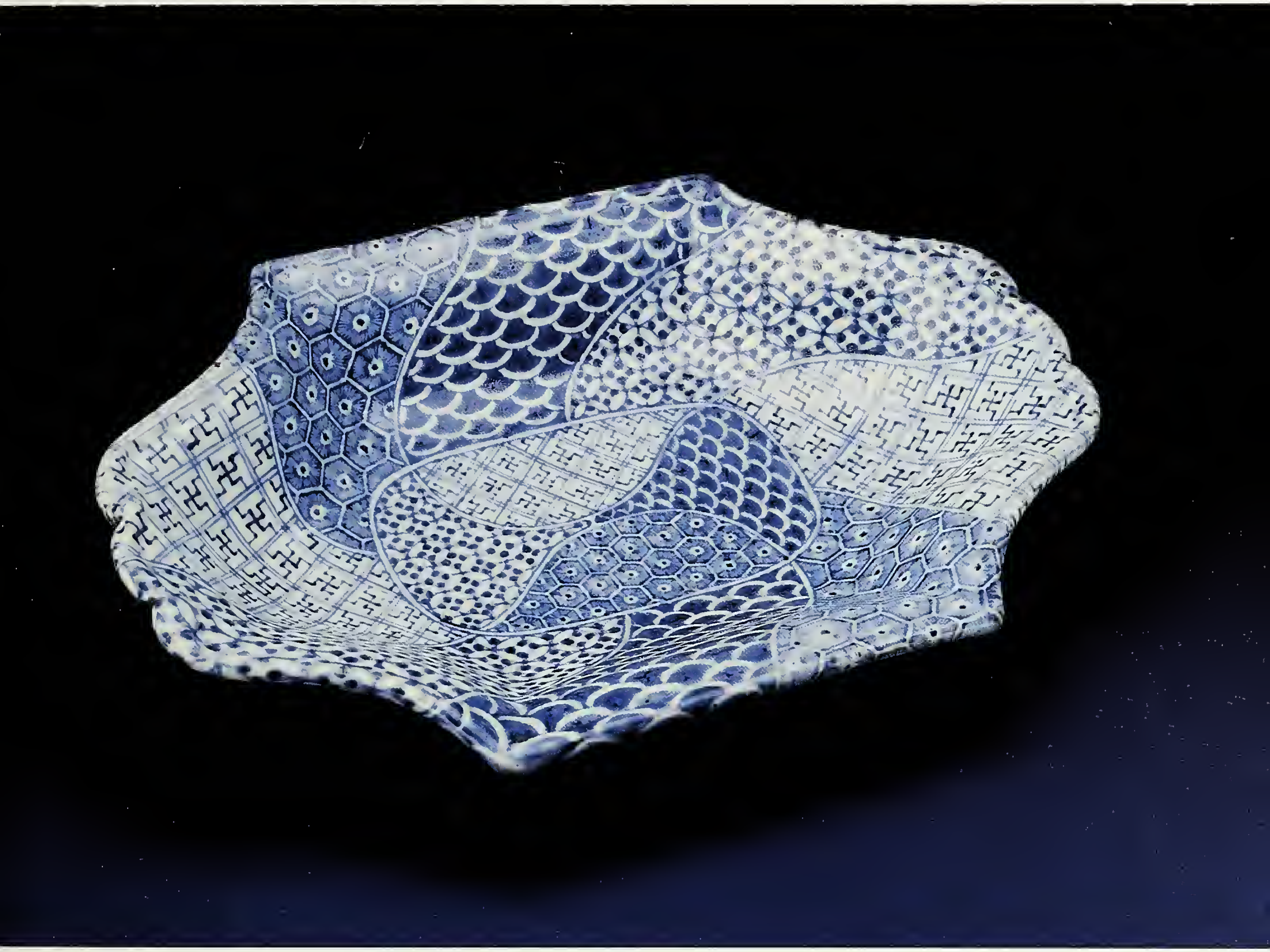
101 (right) and 103 (left). Sake bottles with pouring spouts. No. 101, Seto ware, Edo period, 19th century. No. 103, Seto ware, Shinano Village, by Sanko (Katō Gembei), Meiji period, 19th century. 00.107 and 05.57



107. Cylindrical tea bowl in Red Shino style, Seto ware, Edo period, mid-19th century, 11.393



118. Cylindrical tea bowl in Oribe style, Shika ware, Tsushima Island, Edo period, 18th–19th century, 99.37



123. Dish in Shonzui style, Seto ware, by Katō Tamikichi (1772–1824), Edo period, 19th century, 78.49



125. Cloisonné-on-porcelain tea jar, Seto ware, cloisonné by Takenouchi Chūbei, Nagoya, Meiji period, ca. 1875–80, 1984.32

CATALOGUE

1 · *Sue* Ware from the Seto-Mino Area

UNTIL THE MID-FIFTH century the native ceramic ware of Japan consisted solely of earthenware. Fashioned from alluvial clay that reached a usable state at a low temperature, the ware was porous, fragile, and unglazed. By the early fifth century, however, extensive contacts with the advanced cultures of the Korean peninsula had introduced to Japan the gray, high-fired, unglazed ceramics produced in the kingdoms of Silla, Kaya, and Paekche. The Korean wares belonged in turn to a continental East Asian tradition that originated in the high-fired gray pottery of Shang China (ca. 1700–ca. 1050 B.C.). Smothering the fire at the end of the firing cycle produced thick smoke that deposited carbon in the pores of the clay and turned the pottery gray. Closely associated with the rituals of Buddhism also introduced from Korea, the prized Korean gray pottery was buried in the tombs of the Japanese elite. On a practical level the hard-fired ware was nonporous, which made it suitable for both long-term storage of liquids and, because it was washable, repeated use as tableware.

The earliest major center for Japanese production of high-fired gray pottery was a kiln group known as Sue (meaning "pottery"), located south of modern Osaka; in the early stages, beginning by the mid-fifth century, it was undoubtedly operated by foreign craftsmen. Early documents refer to the gray pottery as *sue* ware. Knowledge of the new technology was quickly dispersed and reached the Seto-Mino area by the late fifth century. Recent excavations in the area are beginning to suggest, however, that Sue was not the sole source of technology, since some shapes found at early use sites are not represented at Sue (Aichi-ken Kyōiku Iinkai 1983: 71).

Clusters of *sue*-ware kilns are found in four locales in the Seto-Mino area, their divisions determined by geography as well as landholding patterns: the Sanage kiln group in southern Owari Province (modern Aichi Prefecture), the Bihoku kiln group in northern Owari, the Mino Sue kiln group along the Nagara River east of the city of Gifu, and the Mino kiln group in eastern Mino Province (Gifu Prefecture). Of these, the Sanage kiln group is the oldest; Bihoku was founded in the early sixth century, Mino Sue and Mino not until the early seventh century. The Sanage group is also the largest, with 113 *sue*-ware kiln sites, followed by Mino Sue with one hundred sites, Bihoku with twenty-nine, and Mino with just ten (Saitō 1981: 94–95). In the Sanage area, *sue* ware began to be replaced by a new type of light-bodied, intentionally glazed ware by the mid-eighth century and was phased out by the end of the ninth.

Like the Korean gray ware, *sue* ware was fired in a constructed enclosure or kiln that allowed the temperature to reach 1100°–1200° C. The *sue*-ware kiln was built as a single long, narrow, tunnel-like chamber dug into a hillside. The Japanese term for such kilns is *anagama*, literally "hole

kiln," although it is usually translated as "tunnel kiln." The typical kiln was eight to ten meters long and 1.5 meters wide, with a slope to the floor ranging from 15 degrees in the early kilns to 35 degrees in later ones (see fig. 1). Potters utilized fast-turning wheels to make small *sue*-ware forms but frequently assembled complexly shaped vessels out of wheel-thrown and hand-modeled component parts. Large vesels were formed with paddle and anvil.

The Mino area was of considerable importance for production of *sue* ware used by the central government. Bowls stamped with the name Mino Province have been excavated from early eighth-century kilns in the Mino Sue area, and bowls with the same mark have been found in the Heijō Palace site near modern Nara as well as at provincial government centers. In the tenth-century document *Engishiki* (Annals of the Engi Era), Mino is listed among the six provinces that supplied pottery to the subsequent capital at Heian-kyō (modern Kyoto; Narasaki 1976: 3).

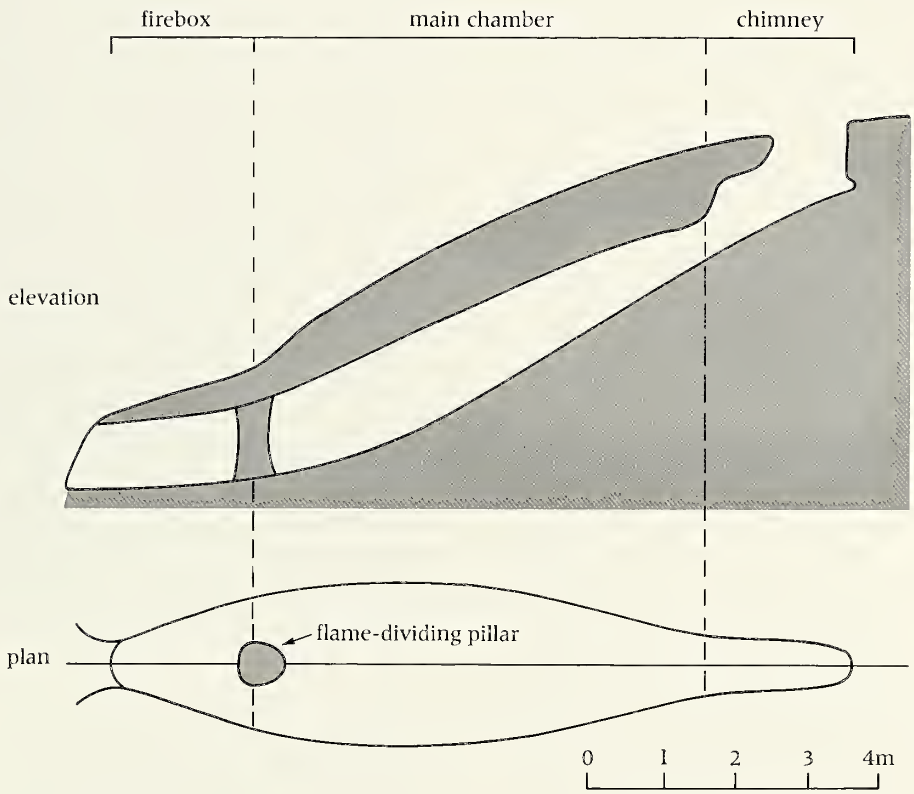


Figure 1. Plan (below) and elevation (above) of a tunnel kiln, or *anagama*. Constructed as a tunnel dug into a slope, the kiln was loaded and fired from a single opening at the front; an opening at the back served as chimney. (Adapted from Faulkner and Impey 1981: 17; original drawing by R. F. J. Faulkner)

1 Spherical flask with long neck and two lugs



Sue ware
Asuka period, mid-7th century
25.5 x 16.0 (10$\frac{1}{16}$ x 6$\frac{5}{16}$)
81.13

Fine-grained, light gray clay with minute black flecks. Two small lugs on shoulder. Medallion motifs incised and impressed. Natural deposits of ash glaze on shoulder.

The complex shape of this bottle required that it be constructed from several wheel-thrown components in a manner typical of *sue*-ware vessels. Two hemispherical bowls were joined rim to rim to form a spherical body, to which the trumpet-shaped neck was subsequently attached. The two medallionlike motifs on the domed sides of the flask, unusual on *sue*-ware ceramics, resemble the central designs on Japanese bronze mirrors found in tombs dating to the sixth and seventh centuries.

The standard archaeological term for a flask with paired lugs, a shape characteristic of the early *sue*-ware repertory, is *teibei*. The extremely long neck of the Freer flask anticipates the long-necked bottle with flat base known as *chōkeihei* (see no. 2), which joined the repertory in the mid-sixth century and eventually replaced the *teibei* altogether. Although flat-sided flasks were common, round-bodied *teibei* were made only in the Tōkai region, which encompasses Aichi and Gifu prefectures; the black-flecked clay body is characteristic of *sue* ware made more specifically in the area around the modern city of Nagoya.



2 · Sanage Ware

UNDER CERTAIN CIRCUMSTANCES DURING the firing process, wood ash from the fuel accumulated on *sue*-ware vessels, especially those placed toward the front of the kiln, and fused with the near-molten clay to create a "natural" glaze. Observation of the same chance occurrence presumably had inspired Chinese potters during the Shang dynasty (ca. 1700–ca. 1050 B.C.) to produce the world's first glazed high-temperature pottery. Not until Chinese glazed ceramics began entering Japan in quantity during the seventh century A.D., however, were Japanese potters encouraged to begin developing the skills needed to produce a native glazed pottery. The center for that process was the Sanage kiln cluster in southern Owari Province (present-day Aichi Prefecture). Sanage's importance in Japanese ceramic history lies in its role as the first Japanese center for intentionally glazed high-temperature ceramics.

Well into the 1960s, texts on Japanese ceramics still spoke of a "blank" in ceramic production in Japan during the Heian period (A.D. 794–1185). That that period was simply a temporary gap in the archaeological record rather than a true hiatus in ceramic manufacture became clear with the discovery and excavation, beginning in 1955, of a cluster of kilns located southwest of Mount Sanage. Following a period of intensive salvage archaeology, investigation of the Sanage kiln group and analysis of the finds have continued steadily; the archaeologist who has headed the project, Narasaki Shōichi, published his most recent interpretation of the chronological sequence in 1983 (Aichi-ken Kyōiku Iinkai 1983).

Excavations demonstrate that potters at the Sanage kilns succeeded in applying an ash glaze (probably a mixture of wood ash and clay) to some of their pots by the mid-eighth century. At first the glaze was carefully poured into the interiors of vessels or brushed onto the surfaces. Later, as potters discovered how to formulate the glaze to prevent it from running uncontrollably, the entire vessel was dipped into the vat of glaze. Improved clay processing produced a light-colored body to complement the pale green glaze. By reducing the length of the tunnel kiln used to fire *sue* ware and increasing the gradient of the floor, Sanage potters avoided the conditions that created the sooty color of *sue* ware. Manipulation of various types of kiln tools to control the direction of the flame led to installation of a permanent "flame-dividing pillar" between the firebox and the ware chamber (Saitō 1981: 96–97).

Just as the application of glaze marked a technical break with *sue* ware, so the shapes of Sanage ash-glazed ware departed from archaic *sue*-ware shapes and derived almost entirely from contemporary Chinese ceramics, primarily the green-glazed Yue wares, and metalware. Flasks, long-necked bottles (such as no. 2), ewers, covered jars, plates, and bowls dominate

the repertory. Some tenth- and eleventh-century Sanage wares bear incised designs and fluted rims. Smaller shapes were made entirely on the potter's wheel; larger shapes combined coiling of the basic shape with finishing on the wheel or by hand.

The influence of contemporary Chinese and Korean earthenwares with lead-fluxed green glaze is also apparent in Sanage wares, to a lesser degree. By the latter half of the tenth century some Sanage kilns used green lead glaze on certain wares; they applied it to pieces already fired to a high temperature without glaze, and refired it at the lower temperature needed to melt the lead-based glaze. The copper-tinted lead-fluxed glaze produced a more brilliant green than the ash glaze, and records show that such vessels were used in court ceremonies (Narasaki 1981: 87). Their production was discontinued by the end of the eleventh century.

On the basis of textual evidence, some archaeologists believe that the ash-glazed ware produced at Sanage was known in its day as *shirashi* (white ceramics), while the green lead-glazed ware also produced there was known as *aoshi* (green ceramics). The earliest Sanage wares were less valued than the imported wares but their use was still restricted to a limited social stratum. They are excavated chiefly from palaces, government offices, and major temple complexes centering around the capitals of Nara and Kyoto. Beginning in the ninth century, with improvements in manufacturing methods, production increased and distribution expanded greatly. Sanage ware of the later period is found in settlement sites throughout the country, although its use was concentrated in eastern Japan, where Chinese ceramics were difficult to obtain. *Sue*-ware kilns, which had operated alongside kilns for glazed wares in the Sanage area, were phased out altogether by the end of the ninth century. The production of high-temperature ash-glazed ceramics that had begun at Sanage gradually spread to northern Owari Province, into eastern Mino Province, and by the latter half of the eleventh century into other adjacent provinces, although the kilns remained concentrated in the Tōkai region.

The expansion of production for a largely rural market was inevitably accompanied by an overall decrease in quality. New types of imported Chinese ceramics met the need for luxury ceramics among the upper classes. During the late twelfth century most *shirashi* kilns gradually abandoned the use of glaze as they turned to quantity production of the coarse bowls and dishes known as "mountain tea bowls" (*yamachawan*). Unique to the Tōkai region, the high-fired unglazed *yamachawan* corresponded to the earthenware plates and dishes used elsewhere by local populations. A new type of glazed ceramic ware grew up in the Seto region of northern Owari Province, but *yamachawan* continued to be the mainstay of the Mino region. The number of kilns shrank steadily, however, and Seto technology was introduced in the fifteenth century.

2 Long-necked bottle



Sanage ware
Heian period, late 8th or 1st half 9th century
Formerly in collection of Mary Louise O'Brien
21.5 x 16.0 (8½ x 6⁵⁄₁₆)
1985.29
Reproduced in color, p. 17

Fine-grained, light gray clay. Natural deposits of ash glaze on forward-facing surfaces of vessel.

The long-necked bottle (*chōkeihei*) appeared in the *sue*-ware repertory by the mid-sixth century. It continued to be made at the Sanage kilns, where it became one of the most long-lived and abundantly produced shapes, its form evolving under the influence of successive styles of Chinese green-glazed wares. Sanage long-necked bottles frequently bear intentionally applied ash glaze. One such piece, excavated from the Heijō Palace site near Nara and datable to circa A.D. 760–80, helped to establish a date for the earliest intentional use of glaze at Sanage at the Narumi Number 32 kiln site (Saitō 1981: 95, fig. 2).

This bottle compares closely with the shapes of *chōkeihei* excavated from Sanage kiln sites thought to date between A.D. 780 and 860 (Aichi-ken Kyōiku Iinkai 1983: 64–66). It does not appear, however, to have been glazed before firing: the asymmetrical pattern of glaze of uneven thickness—which adheres only to surfaces that faced the flame, including the interior of the neck—suggests that ash was naturally deposited during the firing process. The body of the bottle was made by coiling the form and then refining it on the potter's wheel. The neck was shaped from a coil of clay, which was attached to the body and thrown on the wheel. The bottle was cut from the wheelhead with a twisted cord that left a shell-shaped scar, still faintly visible inside the foot rim, which was applied subsequently as a ring of clay.



3 · Medieval Seto Ware

PRODUCTION OF SETO WARE, distinguished from Sanage ware by its new repertory of shapes glazed with amber yellow or pale green ash glazes and by incised, stamped, and sprigged-on decoration, began in the twelfth century. The term "Seto" for the ware derives from the name of the village that has been the epicenter of the kiln group throughout its long and continuous history. The earliest activity of the Seto kiln group, located in Owari Province just to the northeast of the Sanage area, represents an extension of the skills cultivated by the potters in Sanage. From the twelfth through the early years of the fifteenth century, Seto kilns were the sole source within Japan of high-quality glazed ceramics modeled closely on Chinese prototypes. Sometimes known as Old Seto (Ko-Seto) wares, which distinguishes them from the later products of the Seto kilns, they are distributed at use sites throughout Japan. At the beginning of the fifteenth century, Seto techniques were transferred to adjacent Mino.

Production of ash-glazed ware spread to the Seto area by the latter half of the eleventh century, and by the beginning of the twelfth century the production of unglazed *yamachawan* also appeared. Some archaeologists insist that the term "Old Seto" should be applied properly not only to the familiar glazed wares but also to the unglazed products, which continued to be made in Seto at the same kilns that produced glazed wares until the end of the fourteenth century (Inoue 1981: 99). Archaeologists debating the point at which the center shifted from Sanage to Seto look for certain specialized shapes of glazed wares—indicating an ongoing connection with the center of government—that disappeared from the older region and emerged in the newer one. They also focus on the advent of a new type of glazed four-lugged jar that is a characteristic Old Seto product. These signs all point to the ascendance of Seto at a moment that coincides closely with the establishment of a new military government based in Kamakura at the end of the twelfth century. It may be no coincidence that during the Kamakura period (1185–1333) the administrative district within which Seto seems to have been located belonged to the domain of a branch of the ruling Hōjō family (Yabe 1985: 266).

Production at Seto was shaped by a renewed focus on the models of contemporary southern Chinese ceramics—the white-glazed and green-glazed ceramics of the Southern Song dynasty (1127–1279)—brought to Japan by flourishing popular trade. Production of the Chinese white porcelain with a bluish transparent glaze (*qingbai*) centered in the Jingdezhen area of Jiangxi Province; coarser grades were made over a wide area. Green-glazed ("celadon") stoneware, tinted by a percentage of reduced iron in the glaze, was produced at the Longquan kilns in Zhejiang Province. The major *qingbai*-ware vessel shapes were the four-lugged jar, the ewer,

and the *meiping* flask; green-glazed shapes of importance were the wide-mouthed jar, the vase, and the incense burner. These Chinese status objects of the thirteenth century were inherited by successive power-holding groups and are excavated from sixteenth- and seventeenth-century castle sites (Yabe 1985: 265). Thus they provided a relatively stable set of models for Old Seto wares (and later for Seto and Ofuke wares of the Edo period). They were joined slightly later by black-glazed bowls from the Jian kilns of Fujian Province and related sites that the Japanese knew as *temmoku* from their use in the Buddhist monastic complex in the Tianmu (J.: Temmoku) Mountains, where many Japanese monks studied. From kilns farther south in Guangdong Province came brown-glazed tea-leaf storage jars and small brown-glazed jars that were used in Japan as tea caddies to hold powdered tea.

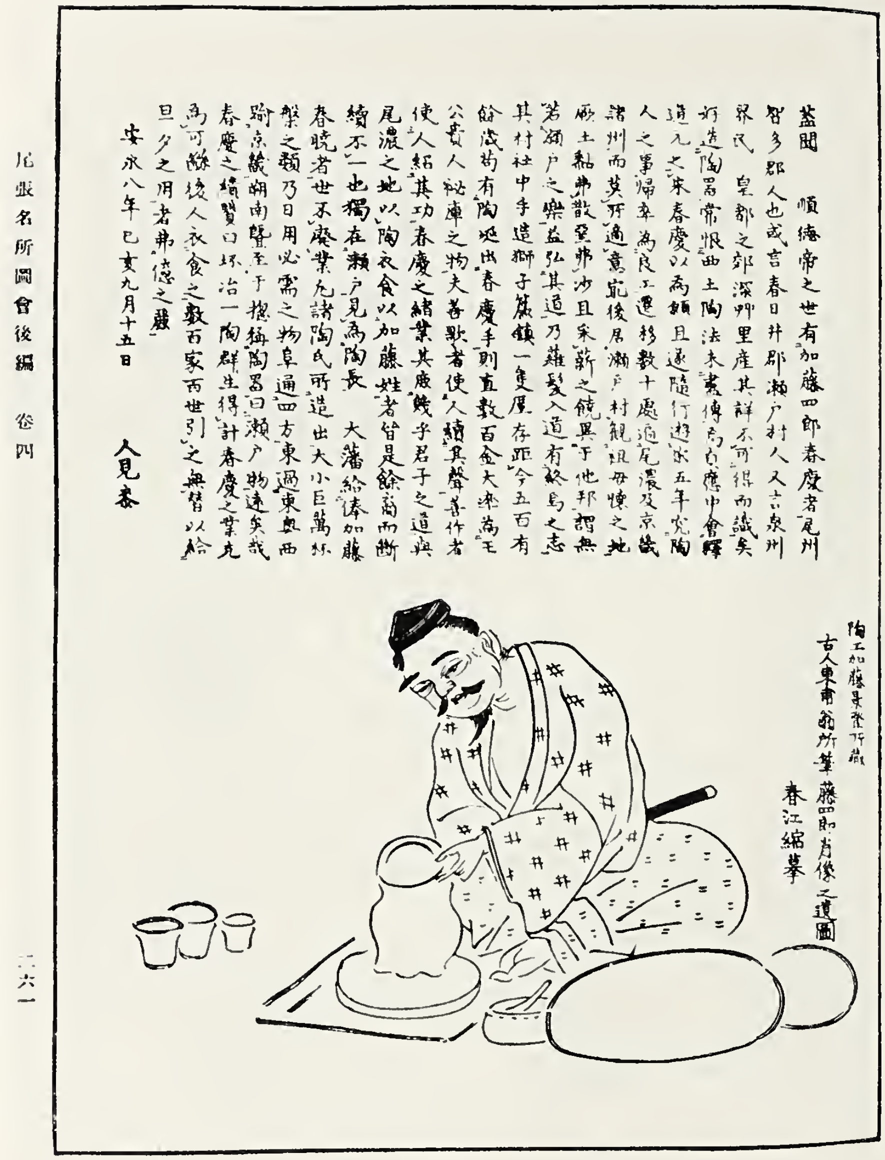
Seto glazed wares were manufactured for use by Japan's upper stratum of society, which included nobles, warriors, officials of major temples and shrines, and wealthy gentry. Old Seto wares are distributed throughout Japan from northern Honshu to northern Kyushu in more than 375 different use sites. The distribution pattern shows clearly, however, that the market was concentrated in eastern Japan, where more than three hundred sites are documented; fewer than one hundred sites are found in the west, which encompasses the imperial city of Kyoto. Finds are most numerous in the immediate area of the kilns and in the vicinity of the military capital at Kamakura. By contrast, use sites for Chinese ceramics, while scattered nationwide, are densest in western Japan, centering on northern Kyushu. The pattern has led some archaeologists to argue that Seto wares functioned primarily as substitutes for hard-to-obtain Chinese wares.

Use sites show that during the thirteenth century, large Old Seto vessels were intended principally for ritual use in Buddhist temples and Shinto shrines and as burial urns for remains cremated according to Buddhist custom. Ewers, water droppers, boxes, and bowls satisfied domestic needs. During the fourteenth and fifteenth centuries blackish brown iron-glazed tea utensils and ash-glazed small bowls and dishes—tableware shapes—joined the repertory. With the spread of interest in tea drinking, a shift in production emphasis from religious utensils to tea wares accompanied increased distribution to cities in western Japan—Kyoto, Nara, Hakata, Sakai—where tea-drinking activities flourished.

The existence of a small overseas market for Old Seto wares is suggested by the discovery of two Seto flasks on board the wreck of a Chinese trading ship excavated off the southwestern coast of Korea (Arai 1981: 103). One flask was decorated with large incised peony motifs; the other was plain. The ship's cargo included wooden baggage tags dated in accordance with the year 1324. The Seto flasks were found in the rear of the ship where the crew's quarters were located; together with other articles of Japanese manufacture, they may indicate simply that a Japanese crew member was on board.

Regardless of the period and market, Seto's importance depended upon its resemblance to imported Chinese ceramics. A legend concerning the founding of the Seto kilns accounted for the ware's similarity to Chinese models. According to that tale, a man named Katō Shirōzaemon

Figure 2. Portrait of the "founding potter" of Seto, Katō Shirozaemon Kagemasa, known as Tōshirō; based on a painting dated 1779. (Okada and Noguchi 1869, vol. 3: 261)



Kagemasa, the retainer of a government official, joined the esteemed Buddhist monk Dōgen on his journey to Song China in 1223. While Dōgen studied Chan (J.: Zen) Buddhist practice at a monastery in Zhejiang Province, Kagemasa, known to posterity by his shortened name Tōshirō (see fig. 2), learned the techniques of pottery making at a nearby ceramic complex. Returning to Japan in 1227, Tōshirō tested many locales before selecting Seto for the superior quality of available clay and building a kiln there in 1243 (Kikuta 1981: 104).

The earliest documentation of that legend dates only to the late seventeenth century, when it was related by Seto potters to the visiting Tosa potter Morita Kyūemon. Family geneologies developed by Seto (and Mino) potters during the seventeenth and eighteenth centuries show a consistent effort to prove descent from Tōshirō (see no. 100); the five-hundredth anniversary of his death was commemorated solemnly in 1752. In the nineteenth century, Tōshirō came to be worshiped as the deified ancestor of all Seto potters, and a shrine and memorial stele were erected in his name (see fig. 3; Kikuta 1981: 104). In the meantime, tea-ceremony con-

noisseurs in the early Edo period developed a chronology for Seto tea caddies based upon the hypothetical generations of Tōshirō and his descendants.

While the clear influence of Southern Song ceramics at Seto kilns coincides with uncanny closeness to the alleged dates for Tōshirō's activity during the early thirteenth century, kiln-site evidence does not substantiate the legend of Tōshirō's mastery of Chinese technology. Rather, such aspects as manufacturing techniques and kiln structure point to a slow evolution of processes inherited from Sanage ash-glazed ware (Yabe 1986: 58).

The large vessel shapes characteristic of Seto wares initially were made by coiling the basic shape and finishing it on a revolving potter's wheel, even though vessels of that size had been wholly wheel thrown at the late Sanage kilns (Narasaki 1977: 28). The outsides of the early Seto vessels (such as nos. 3 and 4) are smooth although slightly undulating, but the traces of the coils can be seen clearly on the interior. Total reliance on the potter's wheel for shaping large vessels did not reoccur until the late fourteenth century; small pieces were always wheel formed.

The fine-grained Seto clay, containing mineral components related to

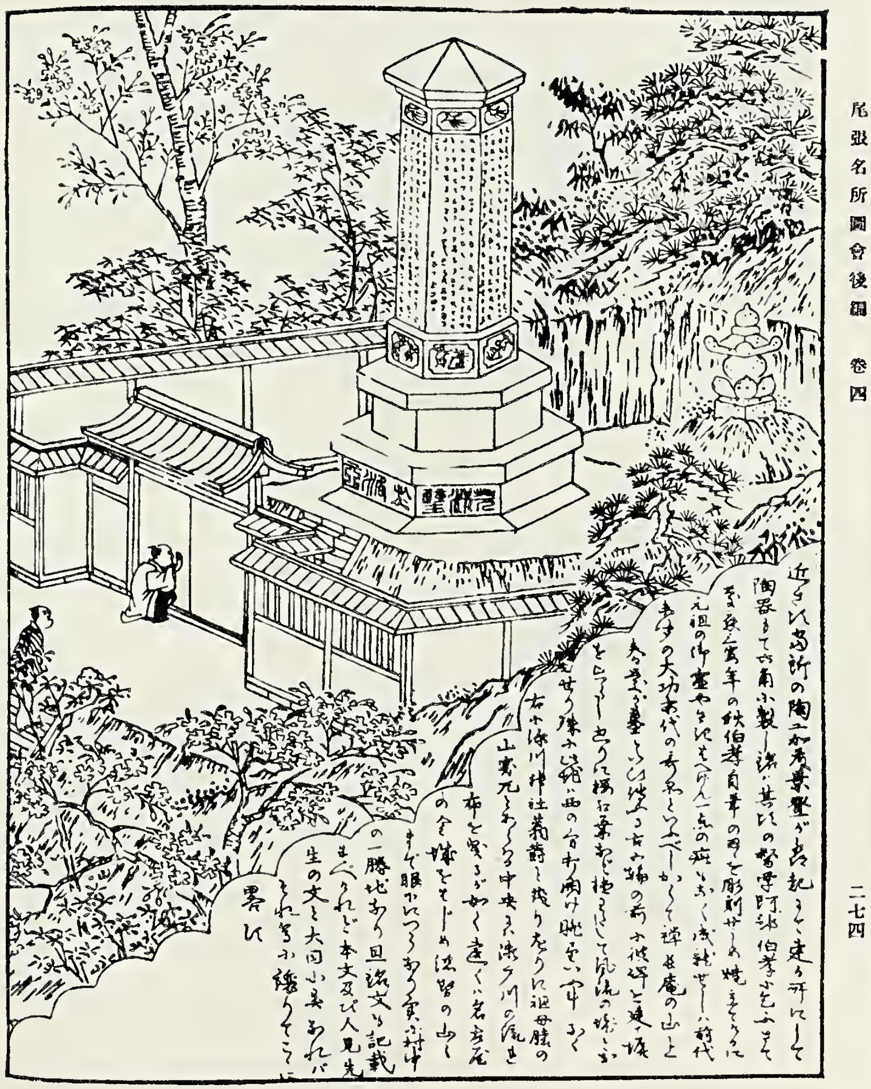


Figure 3. Six-sided memorial stele for the "founding potter" Tōshirō, made of fired and glazed clay, erected in 1866 in Seto Village. (Okada and Noguchi 1869, vol. 3: 274)

kaolin, the primary ingredient of porcelain, was nearly white in color. It provided an excellent foil for the ash glaze, which appeared either olive-green or amber yellow depending upon the effect of firing conditions in the kiln on the roughly 2 percent of iron in the glaze (see color plate, p. 18). The earliest Seto glaze was compounded solely from wood ash, but Seto potters gradually learned to add a type of local feldspar to control the viscosity of the glaze, which became thicker and more even in texture. The brown glaze that came into use during the fourteenth century was compounded from ash and *oni-ita,* an alluvial deposit of iron oxide–bearing clay. Investigation of other naturally occurring forms of iron led to the development of a rich, dark brown glaze (Narasaki 1977: 30).

Together with the limited but appealing repertory of glazes, Old Seto wares are characterized by a variety of decoration that, while clearly inspired by ornamentation on Chinese green wares and white wares, maintains a fresh, naive, even childlike quality. Decorative techniques included stamping, freehand drawing, applied relief, and combing, which were often used in combination to render overall floral or vinescroll patterns, fish and birds, or geometric motifs suggestive of those on lacquer objects and textiles. The designs on pieces of the early fourteenth century especially, when Old Seto decoration was at its most elaborate, lack the crispness of Chinese motifs but evince a casual delight in the process of decoration that constitutes an original contribution by the Seto potters (Yabe 1985: 266).

The kilns used to fire Old Seto wares derived from the type of kiln used to fire ash-glazed ware and *yamachawan,* but ongoing modifications were aimed at improving the quality of glazed wares. More of the kiln was constructed aboveground rather than tunneled out, and the rear of the kiln was made narrower. Archaeologists have identified more than two hundred sites of kilns that produced Old Seto wares between the late twelfth and early sixteenth centuries.

3 Flask with narrow neck



Seto ware
Kamakura period, 1st half 14th century
Hayashi attribution: Chinese, Song dynasty, Ru ware
Acquired from William Baumgarten and Company, New York
Formerly in collection of Hayashi Tadamasa, Paris[1]
25.8 x 16.3 (10 3/16 x 6 7/16)
14.14

Light gray clay. Pale green ash glaze of irregular thickness with heavy runs toward foot, continuing over unglazed base; stained at a later date with Chinese ink. Triple lines incised with comb around neck and upper body; two widely spaced single lines incised around midpoint of body. Black lacquer and applied gold leaf repair on rim.

The shape of this flask, with its high shoulders, tapering walls, and narrow base, belongs to the middle period of the five phases of Old Seto chronology as archaeologists currently construe it. The positioning of the three incised bands, with the lowest placed quite far down on the body, also agrees with fourteenth-century types. On the interior wall, clear traces of the wide clay coils from which the flask was built show that the coils were not well consolidated in the construction process. Clinging to the interior wall are flecks of what appears to be cinnabar red lacquer, which would have been applied to prevent leaking.

With its narrow opening, this type of flask was used in a secular context to serve distilled rice wine or sake. Many such flasks have been handed down in Buddhist temples, where they served as altar vases, and in Shinto shrines, where they contained offertory sake. This flask, however, would seem to have been "collected" as an antique at some point. One owner stained the flask with Chinese ink to emphasize the crackle pattern in the glaze. The same owner probably ordered a specialist to repair the chipped rim with black lacquer imbedded with gold-leaf flakes of the identical scale as the crackle.



1. Hayashi Tadamasa (1853–1906) operated a gallery in Paris for Chinese and Japanese art and modern French painting and was an influential figure in the crosscurrents of Japonisme. His Asian collection was sold in 1902.

4 Flask

Seto ware
Muromachi period, early 15th century
Original attribution: Japanese, Satsuma ware
Morse attribution: "Chinese?"
Acquired from Bunkio Matsuki, Boston[1]
Formerly in collection of Ikeda Seisuke, Kyoto[2]
24.2 x 16.3 (9 9/16 x 6 7/16)
00.64
Reproduced in color, p. 18

Light gray clay, stained under glaze in some areas. Single line incised at base of neck; two double lines incised with comb below neck and around shoulder; triple lines incised around body below shoulder. Yellowish brown ash glaze of irregular thickness, accumulating in beads at edge of base, running onto unglazed base. Neck ground off evenly and built up with plaster.

This piece and number 5 have proportionately wider mouths than number 3. Chinese silver flasks of similar form with three decorative bands circling the shoulders were excavated from the wreck of the early fourteenth-century Chinese ship found off the southwest coast of Korea (Munhwa Kongbobu 1983: pl. 224). The neck of the Freer Gallery flask was damaged above the medial flange and has been ground down; traces of an old repair remain. The original form is represented in figure 4.

Fired in an oxidizing atmosphere, the ash glaze took on a warm yellow tone. Liquid, probably sake, stained the body from within.

1. Bunkio Matsuki (1867–1934) supplied many Asian ceramics to Charles Freer's collection. According to current romanization style, his first name would be written "Bunkyō." See Akiko Murakata, "Bunkio Matsuki: The Connoisseur Priest Who Dedicated His Life to Introducing Japanese Art to America," *Ukiyo-e Art* 66 (1980): 3–17.

2. Other objects from the collection of Kyoto dealer Ikeda Seisuke (1840–1900) went to the Stanford University Museum of Art, California, in 1904. See *The Ikeda Collection of Japanese and Chinese Art at Stanford* (Stanford: Stanford University Museum of Art, 1987).

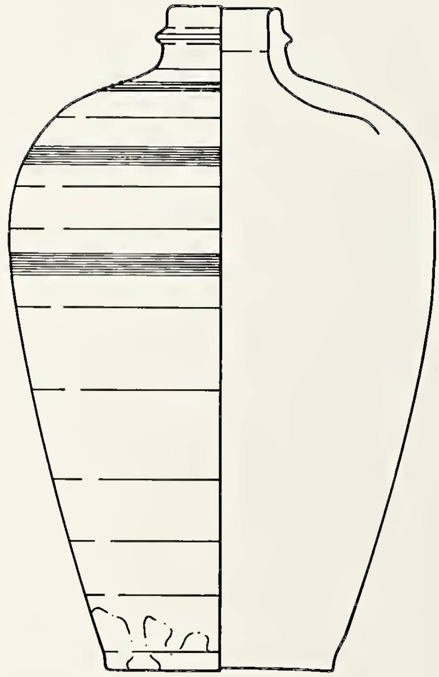


Figure 4. Line drawing of a Seto flask (Muromachi period, late 14th–early 15th century, h. 26.3 cm [10 1/4 in.], Honda collection, Nagoya) that shows the original shape of the rim and coiled construction of the walls of the Freer Gallery flask number 4. (Seto-shi Rekishi Minzoku Shiryōkan 1985, vol. 4: 50, 72).





5 Flask



Seto ware
Muromachi period, mid-15th century
Hayashi attribution: Chinese, Song dynasty, Ru ware
Acquired from William Baumgarten and Company, New York
Formerly in collection of Hayashi Tadamasa, Paris
23.4 x 16.8 (9¼ x 6⅝)
14.13
Reproduced in color, p. 18

Light gray clay, flushing orange where glaze was wiped away around edge of base. Single line incised at base of neck; with comb, four lines incised below neck, two lines at shoulder, and four lines below shoulder. Pale green ash glaze of somewhat irregular thickness, with several beads of bright green around edge of base and one on base. Neck ground down and covered by metal rim with artificial green patina.

This flask was built with coils of clay, but the interior shows careful finishing of the seams between coils, indicating an improvement in workmanship over the two preceding flasks (nos. 3 and 4). The broad base and relaxed shoulders typify the fifteenth-century style. A cautious potter wiped away the glaze above the edge of the foot to prevent its running onto the base, as happened on numbers 3 and 4. The pale green glaze, fired in a neutral or reducing atmosphere, shows to advantage over the light-colored Seto clay.

Chipped in the course of use, the neck above the medial flange was ground down to an even height before being capped with a metal rim. The repair was probably made after the flask entered the antiques market.



4 · Tokoname Ware

DURING THE TWELFTH CENTURY, at the same time as kilns in Sanage and adjacent areas turned to the production of unglazed *yamachawan* and Seto kilns concentrated on the manufacture of glazed ceramics, a third type of specialization took place among potters migrating to the Chita Peninsula in southern Owari Province. The dark sandy clay found in that area, centering around the modern city of Tokoname, lent itself to production of large unglazed stoneware vats and jars, mortars, and other utilitarian vessels. In the view of Japanese archaeologists, production of this limited but versatile repertory of unglazed stonewares constitutes the essential characteristic of medieval Japanese ceramics. Unglazed utilitarian wares from Tokoname and similar kilns that emerged elsewhere—directed primarily at rural consumers living on the great estates owned by noble houses and religious institutions—formed one element of the total "set" of ceramics in medieval Japan, which included Chinese glazed ceramics and their counterparts from Seto and later Mino as well as earthenware and tileware cooking vessels and tablewares. The term "Six Old Kilns" once referred to a group of six stoneware kilns, including Tokoname, thought to be the main regional centers for such production; that concept has been outdated by discovery of well over thirty regional kiln centers.

Some four hundred kiln sites are known for medieval Tokoname wares. The kiln structure used by Tokoname potters was derived from the Sanage type, with a central flame-dividing pillar behind the firebox at the opening to the ware chamber. Large vessels were constructed by coiling and finished by combing and/or paddling; the crosshatched patterns carved on the paddles that were used to finish early Tokoname wares can also be seen on the early wares at kilns influenced by Tokoname, such as Shigaraki and Echizen. Tokoname jars were heavy and bulky, an asset in terms of durability but a liability for distribution. Unlike most other medieval kilns, however, Tokoname had immediate access to coastal shipping routes owing to its location on a peninsula rather than in the mountainous interior. Tokoname jars were distributed throughout Japan, with a marked concentration to the east of Kyoto. Twelfth- and early thirteenth-century wares are found chiefly in sutra burial mounds, where they served as outer containers for bronze cases holding Buddhist texts interred in ritual burials. Jars from the mid-thirteenth through mid-fifteenth centuries feature prominently in graveyard sites as containers for human bones and ashes. Jars of the fifteenth and sixteenth centuries are excavated from urban centers and castle sites, where they were used for food processing and storage (Akabane 1981: 113).

During the Edo period (1615–1868) many Tokoname workshops continued to produce unglazed stoneware known locally as "true fired" (*ma-*

yake) ware. Edo-period jars and vats are distinguished by thick horizontal rims. The surface burns to a reddish or dark brown and often is coated with mustard yellow ash flecks or milky white natural ash glaze (see no. 6). Another line of Tokoname products, fired to a lower temperature and made in functional forms such as octopus traps and drainpipes, was known as "red ware" (*akamono*). In the mid-nineteenth century some Tokoname potters began using a fine-grained red clay (*shudei*) to make teapots and other refined vessels in the style of Chinese Yixing wares. Certain potters served as official makers of braziers for the Owari Tokugawa house (Akabane 1981: 113–14). To the present day, however, Tokoname has maintained its essential character as a center for utilitarian pottery.

6 Small storage jar



Tokoname ware
Edo period, 17th century
Original attribution: Seto (tea-ceremony water jar)
Morse attribution: Old Bizen
Acquired from S. Eida (location unknown)
22.8 x 18.8 (9 x 7⅜)
99.27

Dark gray clay, lustrous dark brown on surface. Large cross-shaped potter's mark incised on body. Natural deposits of ash glaze on shoulder, including large patch of opaque white rice-straw ash, partially flaked off.

For centuries, small unglazed stoneware jars of this size were a staple product of Tokoname as of other regional stoneware kilns. The salient features of the early Edo-period version are the nearly cylindrical body (as compared to the more globular body of earlier types) and the wide, horizontal rim (instead of the thin, upright or everted rim of earlier jars). These features allowed for compact clustering of groups of jars (for shipping to market and subsequent use in storage) and greater durability of the rim, which was vulnerable to chipping. Otherwise, the jar represents the continuation of forming techniques practiced for hundreds of years: heavy coils were joined and smoothed on a slowly revolving wheel. Rhythmical oval indentations around the shoulder show where the potter pressed the seams together with his thumb.

Tokoname jars of this type and date often bear large marks incised on the walls. The simple arcs and crosses are usually interpreted as kiln marks made by potters to distinguish their wares from others fired in a shared kiln. Like the marks, the frequent appearance of opaque bluish white natural glaze on Tokoname jars from the fifteenth century and later reflects the shift of kilns and production sites from the deep mountains to the foothills adjoining living and farming areas, where bundles of rice-straw may have been used to supplement increasingly scarce firewood. Silica in the straw produced patches of characteristic milky opacity. A lighter colored circle on the base indicates that this jar stood on the rim of another pot for firing. The jar's rim was dented during firing when another pot or wayward piece of firewood fell against it.



5 · Seto and Mino Wares from Sixteenth-Century Great Kilns

THE MINO KILN DISTRICT covers the modern cities of Tajimi, Toki, and Mizunami, together with surrounding towns lying to either side of the Toki River, that were formerly divided into numerous small, independent villages. Until a few decades ago the start of pottery-making activity in Mino Province was credited to the migration of Seto potters over the border into Mino Province in the mid-sixteenth century. The Seto potters were said to be escaping the battles in the Seto area, which were symptomatic of the general political disruption of the times as the old ruling class was displaced by a new group of powerful, provincially based warriors.

That so-called history adopts the perspective of the Edo period, when Seto had come to dominate the Seto-Mino region politically and economically and potters were summoned "back" to Seto from Mino. Recent archaeological investigation has shown, however, that kilns in eastern Mino, building upon the area's earlier activity in the production of unglazed *yamachawan,* were producing Seto-style glazed wares (chiefly plates, bowls, and other functional pieces) by the early fifteenth century. Moreover, from the end of the fifteenth century, Mino expanded rapidly, even overtaking Seto in scale of production. Approximately seventy sixteenth-century kiln sites have been identified in Mino, whereas only twenty-one are known in Seto.

Inseparable from that period of burgeoning activity is the emergence of a completely new type of kiln structure in both Mino and Seto by the end of the fifteenth century; it became the prevalent type of kiln structure for approximately one hundred years until the opening years of the seventeenth century. Known as *ōgama,* or "great kiln" (from the name given it in seventeenth-century records), the new structure was set on the hillside only slightly below ground level, with an arched roof supported by several internal pillars spanning a wide single chamber (see fig. 5). A side opening gave access for stacking, which was now accomplished for most wares with the use of saggars, cylindrical lidded containers of high-refractory clay within which one or more glazed pieces could be stacked (see fig. 6). Rings of clay used beneath the bases of pots to separate the pieces in a stack or support single pieces in a saggar are a hallmark of the *ōgama* (see fig. 7; also the bases of nos. 7 and 9). Modifications in the construction of the firebox made possible a more even and efficient firing. The superiority of the *ōgama* over the earlier tunnel kiln opened the way for dramatic transformations in both the quality and variety of glazes.

The first excavation of an *ōgama* took place in Seto in 1969, and many aspects of the kiln type and its chronology are still being debated (Seto-shi Rekishi Minzoku Shiryōkan 1986, vol. 5: 259–81). Archaeologists disagree on the origins of the *ōgama* format, with some arguing that foreign

(perhaps Chinese) technology was introduced and others that existing structures and procedures gradually evolved. At present, the oldest known *ōgama* site lies within the borders of Seto, and evidence for evolutionary development is emerging.

Kiln-site excavations make clear that, with the exception of the late sixteenth-century Mino sites, Seto and Mino *ōgama* produced identical wares from the same raw materials. Many archaeologists now refer to the wares of the sixteenth century as "Seto/Mino," recognizing the virtual impossibility of distinguishing between the two. Presumably the technical and aesthetic identities indicate competitive interaction between kiln groups that lay within the small domains of various local warriors.

Visible in the range of *ōgama* wares is the impact of another wave of Chinese ceramic tableware, namely Ming dynasty celadon with molded and carved ornamentation, and porcelain with underglaze cobalt decoration. New *ōgama* products reflected contemporary Chinese shapes of bowls, dishes, basins, and bottles. Many bore simple stamped motifs or hand-carved fluting. More significant than the decoration, however, was the expanded range of ornamental glazes with which Mino and Seto potters enlivened their tablewares. The Momoyama-period glaze inventions from the late phase of *ōgama* (see chapter 6) are justly famous, but the improvements even in the basic ash glaze (see nos. 7, 9, and 11) and iron glaze (see nos. 13 and 14) are striking. The application of a smooth, thick, ash glaze over a thin coating of iron wash produced a warm golden color (see

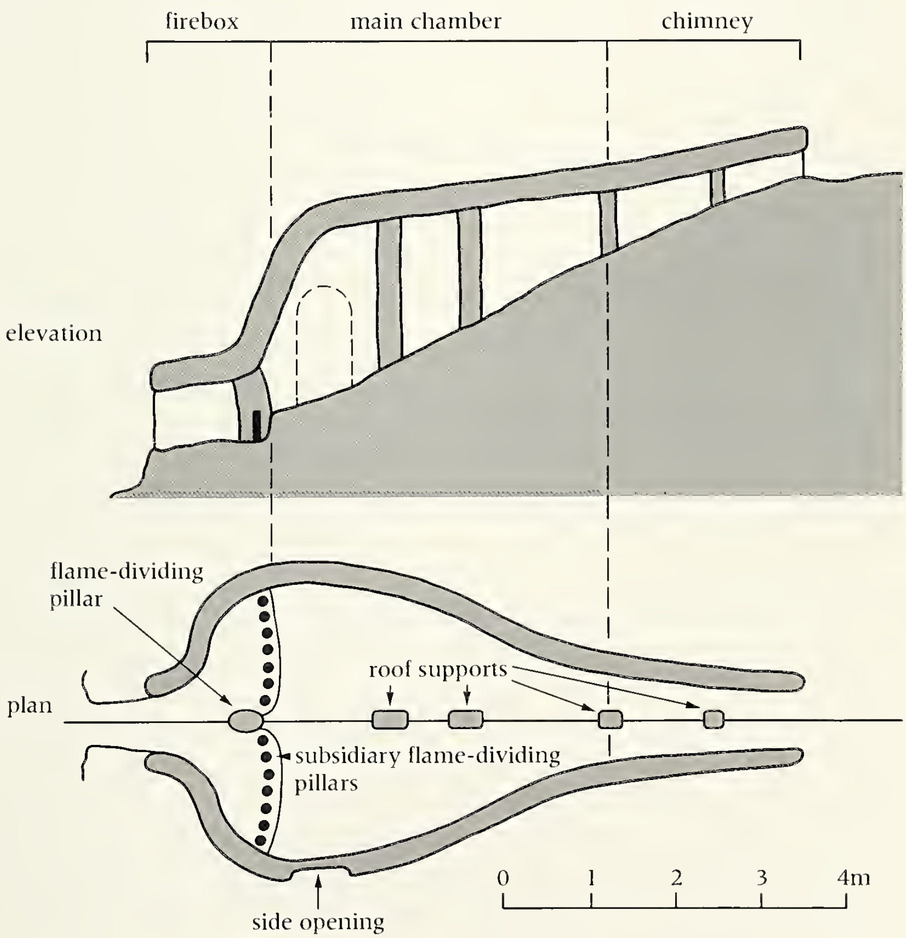


Figure 5. Plan (below) and elevation (above) of a "great kiln," or *ōgama*. The kiln arch was constructed above the slope and supported by pillars. A side entrance gave access for loading and unloading, but firing was done through the firebox at the bottom, which was separated from the ware chamber by a series of small pillars. (Adapted from Faulkner and Impey 1981: 24; original drawing by R. F. J. Faulkner)

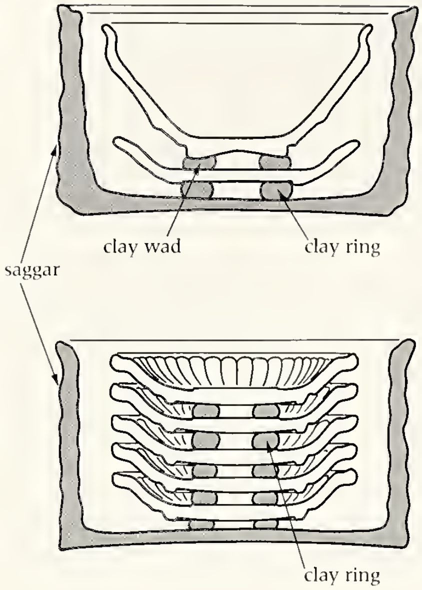


Figure 6. Cutaway views of clay saggars ready for firing in an *ōgama*. The saggar above contains a glazed tea bowl resting on clay wads and a small glazed dish resting on a clay ring. The saggar below contains a stack of small glazed dishes separated by unglazed clay rings. (Adapted from Imai 1981: fig. 76)

no. 12) that anticipated Yellow Seto. Iron glazes took on a new range of warm middle hues, including caramel and rust. The use of ash and iron glazes in combination—one splashed over the other for dramatic effect, as in numbers 8, 15–18, 20, and 21—initiated by the potters of the *ōgama* era became a mainstay of later Seto and Mino wares.

The refinement and expansion of the repertory of ash and iron glazes, made possible by the technical innovations of the *ōgama,* coincided with a crucial change in the role of Seto and Mino glazed ceramics within Japan. That change in turn depended upon an evolution of taste within the social and cultural activity known as *chanoyu,* the "tea ceremony."[1] Whereas, earlier, glazed wares from Seto and Mino had served chiefly as local substitutes for imported Chinese ceramics, they came to be appreciated in their own right within the austere variant of tea known as *wabicha*. By the late fifteenth century the customary Chinese tea bowls, tea-leaf storage jars, and tea caddies were joined in the tea-room ensemble by coarser wares from southern China and by Southeast Asian and even local unglazed stonewares, including some from Tokoname. The leading formulators of *wabicha*—Zen monks, wealthy merchants, and warriors—construed "flaws" in form and glaze as positive, individualizing elements that corresponded to the emotion permeating the structure of classical Japanese poetry. They valued the softer, more expressive quality of Seto and Mino Chinese-style glazed tea utensils above the formal perfection of the prototypes.

By the mid-sixteenth century prominent connoisseurs lent the cachet of their names to Seto and Mino wares in their collections. Best known is a "white *temmoku*" tea bowl, a Mino piece displaying an early variant of the Shino white feldspathic glaze (see chapter 6), which belonged to the renowned tea master Takeno Jōō (1502–1555; widely published, for example, Narasaki 1976: pl. 1). Tokugawa Ieyasu (1542–1616) later bequeathed the bowl to the son who founded the Owari branch of the family, within whose domain Seto and much of Mino lay. In later years the association of Seto and Mino wares with important sixteenth-century tea masters, revered as the founders of *chanoyu,* earned a special position for those wares as "classic" tea ceramics.

By mid-century, *chanoyu* participants were also engaged in active commissioning of tea wares. The effect of that patronage on the Seto and Mino kilns, only a moderate journey from Kyoto, shows in a gradual departure from orthodox form, size, and glaze, which culminated in Oribe ware invented in Mino around 1600 (see nos. 34–39). Mino and Seto wares of the early *ōgama* phase demonstrated, however, the emergence of the loving attention paid to individual details of a ceramic object that has come to distinguish the Japanese attitude toward all ceramics.

Prominent among the *chanoyu*-related shapes from Seto and Mino was the tea caddy, a small brown-glazed jar used to hold the quantity of powdered tea prepared for a single round of "thick tea" (see nos. 13–16, 41–44, and 52–63). The jars pose a special problem within the Seto/Mino repertory. They seem to be the last type of tea utensil to be scrutinized in the light of archaeological evidence for purposes of revising concepts of dating. The chronology of *temmoku*-style tea bowls, a closely related category also based explicitly on Chinese models, is far better understood. Situated at



Figure 7. Debris from unsuccessful *ōgama* kiln firing, including clay saggar containing a fragment of small glazed dish resting on unglazed clay ring; two dishes with rings fused in place by melted glaze and with circular scars left by rings; and two clay rings. Mino ware, probably from Ōgaya, Muromachi or Momoyama period, 16th century, diameter of largest dish: 10 cm (4 in.). Freer Gallery of Art; Gift of John A. Pope, SC-P 475, 476, 487, 510, 511

the inviolate heart of traditional tea-ceramic connoisseurship and linked to the legend of the "founding potter" Tōshirō, Seto tea caddies are still classified by conventional stylistic categories: Old Seto, Shunkei, Machūko, Kinkazan, Hafu, and Nochigama. The first two types allegedly were made by Tōshirō (see the original attribution for no. 13), while the Nochigama jars of the last category are attributed to Seto and Kyoto potters of the Momoyama period (1568–1615). The six broad categories are subdivided into numerous styles named after the particular jar that typifies the style. This system of "theme and variations" is based upon an approach to poetry composition associated particularly with the courtier Fujiwara Teika (1162–1241). Thus the jar chosen to typify a style is called *honka,* meaning literally "original poem." Related jars are said to belong to the type of the *honka.* The classification system for tea caddies developed during the seventeenth century as one aspect of a renewed interest in thirteenth-century literary theory that also deeply affected painting and other arts.[2]

The categories and styles do seem to reflect a valid sequence, but little effort has yet been made to tie the chronology to datable sites rather than use the unreliable "genealogy" of Seto potters, even though archaeology has shown that iron-glazed small jars were not produced at the Seto kilns before the fourteenth century, well after Tōshirō's alleged arrival in Seto. Most of the tea caddies within the Freer collection belong to the individualistic Hafu and Nochigama categories, which presumably were produced in great quantities. Japanese art historians cautiously date most Hafu-style caddies as "Momoyama to Edo period," or mid-sixteenth to early seventeenth century, but it is still unclear whether, and for how long, such jars continued to be produced thereafter. One Mino kiln site dated to the end of the sixteenth or beginning of the seventeenth century makes clear that tea caddies that were both "conservative" (like nos. 20 and 21) and "avant-garde" (resembling nos. 42 and 43) were being produced in the same kiln at the same time (Toki-shi Kyōiku Iinkai 1984: 38, nos. 10–13 and nos. 3–7). Eccentric Nochigama-style tea caddies (see nos. 60–63) belong more

clearly to the self-conscious taste of the early Edo period. At the same time, unmistakably Edo-period versions of the classic styles exist (nos. 56 and 57). Whereas "older" types of caddies are usually unglazed on the inside (nos. 13, 15, 16, 54, 56–58; the occasional partial glazing is accidental) in accordance with the Chinese model, many published Kinkazan- and Hafu-style pieces are glazed on the inside, as are some pieces of this type in the Freer Gallery collection (such as no. 59). Their attribution conforms to the rule of thumb followed by traditional connoisseurs that a glazed interior indicates a relatively later date.

The Freer tea caddies have lost all "history" formerly written on and embodied in the boxes, bags, and documents that once accompanied them. This catalogue adopts a cautious approach to dating in anticipation of further analysis by Japanese scholars of kiln sites and well-documented objects preserved in Japan.

1. A thorough discussion of *chanoyu* appears in Paul Varley and Kumakura Isao, eds., *Tea in Japan: Essays on the History of Chanoyu* (Honolulu: University of Hawaii Press, 1989).

2. The relationship in seventeenth-century Japan between literary theory and art forms is presented in detail in Carolyn Wheelwright, ed., *Word in Flower* (New Haven: Yale University Art Gallery, 1989).

7 Shallow tea bowl

Seto or Mino ware
Muromachi period, 1st half 16th century
Original attribution: Yellow Seto
Acquired from R. Wagner, Berlin
Formerly in collection of James Lord Bowes
6.6 x 16.4 (2⅝ x 6½)
01.49

Fine-grained, buff clay. Ash glaze with large irregular crackle, appearing pale yellow-green where thin, olive-green where thicker or pooled in bottom. Foot completely glazed, with circular scar from clay firing ring.





The Englishman James Lord Bowes (1834–1899), who once owned this bowl, began his collection of Japanese ceramics at the 1867 Paris Exposition. The plain bowl does not represent Bowes's typical interest, which was in elaborate enamel-decorated export wares from Satsuma, Kutani, and Kyoto.[1] Bowes published this bowl as number 645 in his 1890 *Japanese Pottery,* in which he identified it as Yellow Seto ware of the sixteenth century. Today the term "Yellow Seto" is confined to yellow-glazed Mino wares of the Momoyama period (see nos. 22 and 23), but Bowes's dating of the bowl agrees with that of modern archaeologists. When the bowl was in Bowes's collection, it was paired with a *makie* lacquer stand of the sort used for the most formal presentation of tea, although such stands were usually associated only with *temmoku*-style bowls (compare no. 10). Freer did not acquire the stand.

In the manner of Chinese green-glazed bowls with this shape, the glaze completely covers the piece, including the foot. A circular brown scar inside the foot ring indicates that the bowl was placed on a loop of clay for firing inside a protective clay container or saggar. On the outer walls the glaze runs toward the foot in drips of varied length, which appear glossy and olive-green in contrast to the thinner and matte-textured yellow-green ground.

1. Bowes's collecting activities are presented in Richard L. Wilson, "Tea Taste in the Era of *Japonisme*: A Debate," *Chanoyu Quarterly* 50 (1987): 23–39.

8 Shallow tea bowl

Seto or Mino ware
Muromachi period, early 16th century
Original attribution: Yellow Seto
Morse attribution: "Imitation Temmoku, fraud."
Acquired from Sano, Paris
6.3 x 16.8 (2½ x 6⅝)
00.53
Reproduced in color, p. 19

Buff clay concealed by iron wash. Foot trimmed in squared Jian-ware style. Dark brown iron glaze splashed with ash glaze, producing medium and golden brown spots; glaze ends evenly, well above foot. Foot unglazed. Gold lacquer and relief-sprinkled design (*takamakie*) lacquer repairs.

This refined bowl harmonizes stylistic elements of several Chinese wares esteemed for tea-ceremony use during the Muromachi period (1333–1568). The iron glaze with its ornamental splashes of ash glaze emulates one type of glazing employed at the Jizhou kilns in Jiangxi Province. Japanese records from the period refer to Jizhou bowls (such as fig. 8) as "tortoise shell *temmoku*." Although the shallow tea bowl's low, open shape is modeled on Chinese celadon bowls from Longquan and related kilns, the foot is trimmed in the square-cut manner of the foot on Jian-ware *temmoku* bowls from Fujian Province (such as fig. 9). The iron wash over the light clay also evokes the dark Jian body.

Bowls of this type are found in the earliest phase of *ōgama* production in both Seto and Mino, together with iron-glazed bowls of the orthodox *temmoku* shape (see no. 10). They are also found mingled with Chinese wares at excavated residence sites of major sixteenth-century warrior families.

Slight underfiring has contributed to the bowl's visual impact: the iron glaze has turned chocolate brown, while the ash-glaze spots have not melted completely but appear opaque yellow where thick, light brown where thin. The glaze surface is lustrous rather than shiny, and finely pitted. At some point the bowl was badly broken and carefully mended with gold lacquer as the adhesive, following the usual Japanese practice. Lacquer fills for missing pieces in the rim were decorated in the *takamakie* technique, with gold relief against a dark gray (perhaps tarnished-silver) ground. The motif of blossoming cherry boughs suggests that the commissioner of the repair interpreted the abstract patterning in the glaze to be scattered flowers.



Figure 8. Small tea bowl, Jizhou ware, Jiangxi Province, China, Southern Song dynasty, 13th century. Buff clay; black glaze with gray splashes, h. 4.9 cm (1 15/16 in.); d. 11.2 cm (4 7/16 in.) Freer Gallery of Art, 13.40



Figure 9. *Temmoku* tea bowl, Jian ware, Fujian Province, China, Southern Song dynasty, 12th–13th century. Dark brown clay; glossy black glaze streaked with silvery iridescence; silver rim, h. 7.1 cm (2 13/16 in.); d. 12.4 cm (4 7/8 in.). Freer Gallery of Art, 52.9







9 Shallow tea bowl

Seto or Mino ware
Muromachi period, 1st half 16th century
Original attribution: Yellow Seto, date 1600
Morse attribution: "Copy."
Acquired from Yamanaka and Company, New York
5.8 x 15.5 ($2\frac{5}{16}$ x $6\frac{1}{8}$)
04.327

Fine-grained, buff clay, stained brown in bottom and lower sides. Ash glaze with large irregular crackle, appearing pale yellow-green where thin, olive-green where thicker or pooled in bottom. Foot completely glazed, with irregularly shaped circular scar from clay firing ring. Lacquer repairs on rim.





Although this bowl is slightly smaller in diameter at the rim than number 7, its applied foot rim is larger in diameter and the walls are thinner, with a more shallow curve. The true glaze color is difficult to discern because the pale clay body has been stained brown, perhaps by tea tannin. As on the preceding bowl (no. 6), the glaze around the base is thin and grainy where it seems to have been wiped off to compensate for the tendency of the unstable glaze to run toward the foot. Five chips in the rim were filled with gold lacquer, the ornamental adhesive favored in Japan for repairs made to tea-ceremony ceramics.

10 Temmoku tea bowl

Seto or Mino ware
Muromachi period, mid-16th century
Original attribution: Chinese, Jian ware (Temmoku)
Acquired from Yamanaka and Company, New York
6.6 x 12.4 (2⅝ x 4⅞)
12.95

Buff clay concealed by iron wash. Ash glaze applied over overall iron slip, appearing opaque yellow-brown speckled with dark brown, ending evenly slightly below midline of body. Metal rim; brown lacquer repairs.





This bowl assumes the classic shape of Chinese Jian ware, known in Japan as the *temmoku* shape and considered to be the most formal type of tea bowl (see fig. 9). Even the metal rim, of a silvery alloy, follows Chinese custom. Rather than the black iron glaze of Jian bowls (the so-called *temmoku* glaze), however, the mottled yellow-brown glaze on this bowl imitates the glaze on *temmoku*-shaped bowls from the Jizhou kilns (see fig. 8). Still other *temmoku*-shaped tea bowls from sixteenth-century Mino kilns departed from the classic black glaze by using white or amber glazes.

The scooped-out contour of the base inside the foot is not found on true Jian bowls but is typical of many provincial Jian-type bowls from as yet unidentified Chinese kilns that were imported to Japan and incorporated into important collections of tea-ceremony utensils. The pale clay is concealed by a thick iron wash, which mimics the dark body of Jian ware.

Bowls of this type were made at kilns in both Mino and Seto. The bowl's thin walls and tall profile associate it with the phase of *ōgama* production represented by the Myōdo kiln in Mino and the Tōshirō kiln in Seto and dated circa 1530–70 (Inoue 1988: 37, 93).

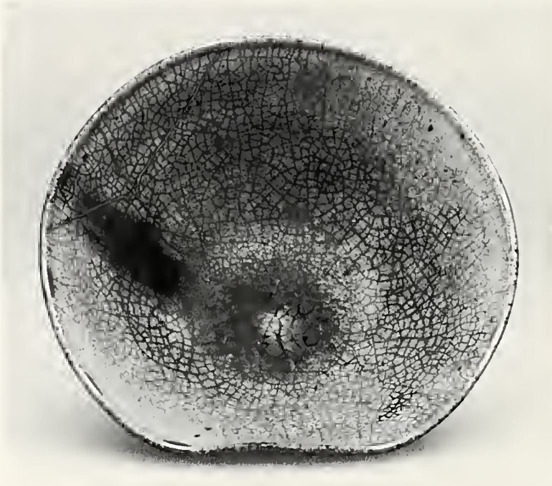
11 Shallow tea bowl

Seto or Mino ware
Muromachi or Momoyama period, 3d quarter 16th century
Original attribution: Yellow Seto
Acquired from Yamanaka and Company, New York
6.0 x 15.7 (2⅜ x 6³⁄₁₆)
98.90

Buff clay, reddish brown on part of surface on one side. String-cutting mark visible on trimmed foot rim. Yellow ash glaze, appearing olive-green where thick, stained brown in crackles, ending midway down body and running in several drips onto foot rim, ending in beads. Inside of foot rim unglazed. On inside wall, single brown streak of iron; in bottom, pool of dark green glaze with opaque bluish white spot in center. Extensive lacquer repairs to breaks and chips.

The richer coloration of the ash glaze, possibly effected through adding a minute amount of iron, and the trimmed rather than applied foot rim indicate a later date for this bowl than for two other bowls of similar shape (nos. 7 and 9). The trimming of the foot as a wide ring with rounded edges resembles that of the famous "white *temmoku*" tea bowl that belonged to the famed early tea master Takeno Jōō (1502–1555) and is now owned by the Tokugawa Art Museum, Nagoya (Narasaki 1976: pl. 1). The rim is slightly thickened. The wall was flattened accidentally on one side. The iron streak and spot of opaque blue-white glaze on the inside—accidents of firing—resemble phenomena found on a small saucer from the mid-sixteenth-century Myōdo *ōgama* (Narasaki et al. 1981b: pl. 219).







12 Shallow tea bowl with amber glaze

Mino ware
Muromachi or Momoyama period, 3d quarter 16th century
Original attribution: Yellow Seto, date 1540
Morse attribution: "Seto unquestionably."
Acquired from Yamanaka and Company, New York
5.7 x 15.9 (2¼ x 6¼)
98.465
Reproduced in color, p. 19

Buff clay. Foot trimmed in Jian-ware style. Ash glaze applied over iron slip, appearing golden brown edged with blackish brown; both glaze and slip ending evenly, well above foot; pool of blackish brown in bottom.





The rich golden brown glaze on this bowl represents a transitional version between the earlier ash glaze (see nos. 7, 9, and 11) and the fully developed Yellow Seto glaze of the late sixteenth century (see nos. 22 and 23). Ash glaze was applied over a thin coating of iron-bearing slip; the resultant glaze is opaque and amber colored and shows fine streaks over most of the body. Much of the iron in the well-melted glaze has run down and accumulated in a black pool in the bottom of the bowl and as a dark welt where the glaze ends on the outside. Although this bowl's shallow, open shape derives, like that of number 8, from Chinese celadon shapes, the lower body and foot are trimmed in the manner of Chinese Jian-ware (*temmoku*) bowls, with a squared profile to the foot. The same glaze was also used on *temmoku*-shaped bowls known as Yellow Temmoku (Narasaki 1976: pl. 2).

13 Tea caddy





Seto ware
Muromachi period, early 16th century
Original attribution: Satsuma; alternate opinion (Yamanaka, London): Seto, Tōshirō?
Morse attribution: "Tamba?—the oldest one I have seen."
Acquired from Shozo Kato, London
8.0 x 7.1 (3⅛ x 2¹³⁄₁₆)
02.186
Reproduced in color, p. 20

Buff clay, darkened on surface by use. Diagonal indentation on shoulder, probably accidental. String-cut base, worn smooth. Mottled iron glaze nearly black where thick, rust brown where thin. Inside unglazed except for accidental spills of glaze inside mouth.

The string-cut base of this small container for powdered tea has been worn nearly smooth by prolonged use, and the glaze is polished to a soft luster. Close in shape to the small, black- or brown-glazed Chinese jars that are the prototypes for all Japanese tea caddies, this jar clearly was treasured by generations of collectors, though all records of its history are lost. Like most of the tea caddies that entered the Freer Gallery collection, it probably passed out of the hands of its last Japanese owner —perhaps a warrior household—and into the market at the beginning of the Meiji period (1868–1912), when many important and long-standing tea-utensil collections were dispersed.

14 Tea caddy

Seto or Mino ware
Muromachi or Momoyama period, 2d half 16th century
Acquired from American Art Association, New York
Formerly in collection of Thomas A. Waggaman, Washington, D.C.
6.5 x 5.0 (2$^{9}/_{16}$ x 2)
05.38

Pinkish buff clay, concealed by iron wash. Rough string-cut base. Iron glaze, appearing mottled rust brown and black; single drip running onto base; large fingerprint surrounded by light brown patch. Inside glazed.

Japanese connoisseurs named this small, rotund vessel shape *imo-no-ko* after its resemblance to the potatolike taro (*Colocasia antiquorum*). They classified jars of this type, with thick, neckless rims folding directly onto rounded shoulders, within the Machūko catagory of Seto tea caddies. One such jar, with mottled glaze ending well above the base, was excavated from a site inside the original city of Sakai, a free port and major center of tea-ceremony activity in the sixteenth century (Aichi-ken Tōji Shiryōkan 1984b: fig. 72-7, no. 4). In the early seventeenth century, *imo-no-ko* tea caddies named "Ariake" (now in the Nezu Art Museum, Tokyo) and "Amajuku" (now in the Seikadō Foundation, Tokyo) gained renown through association with the warrior and tea master Kobori Enshū (1579–1647).





15 Tea caddy



Mino ware
Momoyama period, late 16th century
Original attribution: Shidoro
Morse attribution: Seto
Acquired from Rufus E. Moore, New York
9.1 x 7.0 (3⅝ x 2¾)
01.105

Buff clay, darkened on surface by use. Concentrically trimmed base. Thin, dull brown iron glaze, irregularly splashed with yellow ash spots. Inside unglazed. Repairs to rim.

The shoulder, neck, and rim of this small jar are neatly formed as a miniature version of Chinese tea-leaf storage jars and their Seto and Mino counterparts (such as nos. 17 and 18). The two types of vessels performed interrelated roles: the large jar stored the leaf tea until it was ground in a stone mortar for immediate use; the small jar held the powdered tea prepared for a single occasion. Momoyama-period potters serving the sophisticated *chanoyu* market playfully interchanged the forms of large and small jars, and some tea-leaf storage jars of the period resemble vastly enlarged tea caddies.

A slight softening of the angles between neck and shoulder, and shoulder and torso, suggests that the jar dates to the late sixteenth century, when crisper "Chinese" forms were modified to suit the Japanese preference for permitting flaws and making process visible. The jar is heavy for its size, and the throwing marks spiraling up the cylindrical body were left rather than smoothed away. The bottom was trimmed concentrically in the manner of many Chinese tea caddies and tea-leaf storage jars, but the lower wall was pared roughly in a wide bevel. The trimming tool dragged impurities in the clay, thereby producing several scars that the potter did not bother to repair.

The jar was dipped at an angle into the glaze vat, with the result that the glaze reaches to the base on one side (silhouetting a thumbprint) but rises above the bevel (and outlines three fingertips) on the other. The matte brown glaze has a granular texture, and the ochre spots were probably produced by accidental ash accumulation during firing.

A similar tea caddy was excavated around 1950 from the Ōhira kiln complex within Mino (Nezu Bijitsukan and Tokugawa Bijitsukan 1977: no. 98). Brown-glazed tea caddies were produced at late sixteenth-century *ōgama* within the complex, and at early seventeenth-century multichamber climbing kilns.



16 Tea caddy



Seto ware
Momoyama period, late 16th century
Original attribution: Seto, date 1600
Morse attribution: Ōmi
Acquired from Yamanaka and Company, New York
8.0 x 6.7 (3⅛ x 2⅝)
01.129

Buff clay, with two areas of orange oxidation near base. String-cut base. Iron glaze, irregularly splashed with ash glaze on one side of shoulder. Inside unglazed.

This jar is as heavy and simple in form as number 15, although the glaze has been fired to a higher temperature and so has a glossier finish. The splashes of ash, intentionally applied in this instance, appear opaque golden brown. The rustic style of both jars, departing significantly from Chinese models, places them within the Hafu category of Seto tea caddies.



17 Tea-leaf storage jar with four lugs

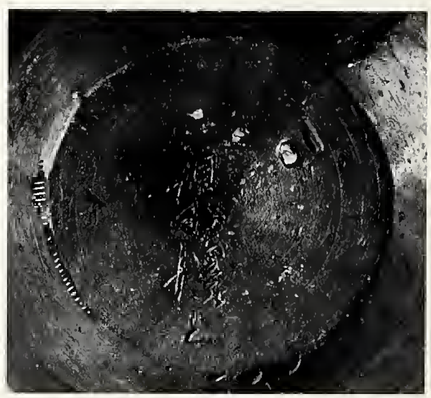


Seto ware, Sobokai type
Momoyama period, late 16th century
33.5 x 30.0 (13³⁄₁₆ x 11¹³⁄₁₆)
66.17
Reproduced in color, p. 21

Gray clay, reddish brown on surface (Sobokai clay). Concentrically trimmed base. Four broad lugs equally spaced on shoulder. Inscription incised on base, "Sobokai [tsukuru?]" ([made at?] Sobokai). Thin iron slip over neck, shoulder, and most of body; thin, naturally occuring ash glaze deposit on shoulder and inside neck. Inside unglazed.

Sobokai is the name of a locality southeast of Seto Village where a distinctive type of dark-firing clay was mined. Tradition holds that Tōshirō built his first kiln there (Kikuta 1981: 104). The place-name, also read *uba-ga-futokoro,* means "old woman's pocket" (*futokoro,* or "deep place," the pocketlike space within the overlapping front panels of a woman's kimono above the tight sash). It designates a warm fold of land on a south-facing slope.

The name Sobokai written boldly on the base of this jar marks it as belonging to a series of sixteenth-century tea-leaf storage jars all inscribed in the same way and almost always made at Seto kilns. The earliest known of the series is a jar in the Tokyo National Museum inscribed with a date equivalent to 1512 (Narasaki and Zauhō Press 1977: no. 186). (Sherds marked "Sobokai" have recently been found at a Mino kiln site.) When fired, the dark, unprocessed Sobokai clay resembled the clay body found in certain jars of Chinese or Southeast Asian origin, imported to Japan along the trade route through the Philippines, which enjoyed great popularity as tea-leaf storage jars. The formal elements of the Sobokai jars also followed Chinese prototypes.



The name Sobokai on the series of large jars may have served as a sort of trademark. From the late sixteenth century, Sobokai clay was processed to yield a fine-grained, paler gray body (compare no. 50, marked "Sobokai," as well as the body of no. 18) that could be combined with brighter glazes. Use of the clay was restricted to official wares made for the Owari Tokugawa house (see nos. 78 and 79).

Formed by coiling and smoothing, the body of this jar was trimmed all the way from base to shoulder while it was revolved on the wheel. The blade dragged coarse stones in the clay across the surface, and some white pebbles emerged from the body during firing.

18 Tea-leaf storage jar with four lugs



Seto ware
Momoyama period, late 16th century
Original attribution: Shidoro
Morse attribution: Shidoro
Acquired from V. G. Fischer Art Company, Washington, D.C.
25.0 x 23.3 (9 13/16 x 9 3/16)
04.25
Reproduced in color, p. 22

Dark gray clay, partially brown on surface. Concentrically trimmed base. Four lugs spaced equally around shoulder just below neck. Warm brown iron glaze, broadly splashed with ash glaze on neck, shoulder, and body. Inside unglazed. Illegible mark written in ink on base.

This jar is a twin to one in the Seto Municipal Hall that is dated to the founding year of the Keichō era (equivalent to 1596) and signed "Tōshirō" (Narasaki et al. 1981b: no. 129). The two jars were probably made by the same person, although neither the potter nor the Seto *ōgama* where he worked has been identified.

Light in weight for its size, the jar is wheel thrown. The lugs, sculpted with central grooves, are smaller versions of the lugs on number 17 and the somewhat later (and even lighter) number 50. The conical neck and concentrically trimmed base follow conventions of Chinese tea-leaf storage jars. The richly variegated glaze—opaque golden brown on the neck and shoulders deepening to translucent chocolate brown on the body—resembles the glaze on the small ewer number 20. The scalloped edge of the glaze indicates that the sides of the jar were dipped into the glaze vat; the neck and shoulder were dipped again for richer color.

An illegible cipher written in ink on the base is probably an owner's mark. Tea-leaf storage jars were frequently marked for identification, since they were sent each spring to tea plantations to be filled with newly picked tea and then stored until the following autumn, when the new tea was used. On the occasion of first use the jars were adorned with brocade "caps" and silk cords tied to the lugs, and displayed in the alcove of the tea room. This small, highly ornamental container would have been perfect for that purpose.



19 Small jar used as tea caddy

Seto or Mino ware
Muromachi or Momoyama period, 16th century
Original attribution: Yellow Seto
Morse attribution: "Simply Seto, rather new."
Acquired from Yamanaka and Company, New York
5.4 x 9.0 (2⅛ x 3⁹⁄₁₆)
02.15
Reproduced in color, p. 23

Buff clay. Concentrically trimmed base, scarred by clay loss when excess glaze was chipped away. Ash glaze, stopping above edge of base but running irregularly to and onto base, appearing translucent amber with large patches of opaque light brown streaked with blue. Glaze applied over overall coating of iron slip; iron from slip is pooled in dark brown areas below neck, at lower edge of ash glaze, and inside in bottom. Inside glazed.



The technique of applying ash glaze over a thin overall coating of iron slip relates this tea caddy to the *temmoku*-style tea bowl number 10 and the shallow tea bowl number 12. Interaction of the iron and ash during firing has produced rich gradations of tone from amber to dark brown. The opaque light brown patches, appearing blue where they feather into the surrounding translucent glaze, result from the presence (perhaps accidental) of rice-straw ash in the glaze.

The shape is directly inspired by certain Chinese tea-caddy shapes, although the potting is considerably heavier. The flat base trimmed concentrically (like Chinese prototypes) indicates a certain amount of care in finishing. Nonetheless, it is not certain that the jar was made to be used as a tea caddy, even though someone provided it with an ivory lid. Small jars of this type appear in the repertories of excavated sixteenth-century *ōgama*, usually in the company of ewers like number 20. Some late sixteenth-century kilns that yield the jars also produced unmistakable tea utensils—tall, slender, brown-glazed tea caddies as well as Shino and Black Seto wares. This jar may represent a separate type of product for ordinary purposes. Unlike most clearly distinguished tea caddies of the sixteenth century, its interior is glazed, which suits it for long-term storage.



20 Small ewer with two lugs



Mino or Seto ware
Muromachi or Momoyama period, 16th century
Original attribution: Yellow Seto
Morse attribution: "That's a rough old tea jar—Seto."
Acquired from Yamanaka and Company, New York
8.0 x 11.1 (3⅛ x 4⅜)
97.41
Reproduced in color, p. 23

Light gray clay. String-cut base. Two lugs on shoulder. Iron glaze covering the body nearly to the foot, splashed over shoulder with ash glaze that has matured on one side as translucent amber, streaked with opaque creamy yellow edged with blue. Base coated with iron wash. Inside glazed.

The small ewer was a standard shape that appeared in the fifteenth-century repertory of Seto and Mino kilns and continued to be made into the seventeenth century. (One late version has underglaze cobalt decoration [Toki-shi Mino Tōji Rekishikan 1985: no. 127].) Like many surviving ewers of that type, this one has been fitted with an ivory lid to serve as a tea caddy, but its heavy weight (despite trimming of the lower walls) and rough string-cut base suggest that it was not made as a tea-ceremony utensil. Archaeologists identify ewers of this shape as oil jars or water droppers. Such ewers appear also at kilns such as Shosan in Tōtōmi Province (modern Shizuoka Prefecture) and Uwazue (or Etchū Seto) in Etchū Province (modern Toyama Prefecture) that were established in the late sixteenth century by migrant potters from the Seto-Mino area.

The ewer combines all three of the basic glazes used during the *ōgama* phase to produce a highly decorative effect. Ash glaze was splashed irregularly over the shoulder, two lugs, and short spout. Fusing with the iron glaze underneath, it turned a rich shade of amber that is translucent on the side that faced the flame during firing and opaque on the opposite (cooler) side. Where exposed on the base, the pale clay was concealed with a thin iron wash.



21 Bottle with two lugs



Mino or Seto ware
Muromachi or Momoyama period, 16th century
Original attribution: Seto Temmoku
Gift of Yamanaka and Company, New York
15.9 x 14.9 (6¼ x 5⅞)
02.257

Light gray clay. Concentrically trimmed base. Two lugs on shoulder. Iron glaze, appearing blackish brown where thick, rust brown where thin, splashed with amber-colored ash glaze on neck and handles. Inside unglazed.

Bottles of this type, with spherical bodies and two lugs situated on the shoulders close to the neck, have been excavated from *ōgama* sites in Seto and Mino. The glazing on this bottle, which combines well-fused iron glaze with splashes of ash glaze over the neck and lugs, suggests a relatively late date in the *ōgama* sequence; earlier bottles are squarer in profile and either unglazed or coated with matte iron glaze. A bottle quite similar to this one, dated to the latter half of the sixteenth century, was excavated from the site of the residential area surrounding Kiyozu Castle, which served as the political center of Owari Province until it was dismantled in 1610 after the construction of Nagoya Castle (Aichi-ken Tōji Shiryōkan 1986: 10, no. 243).

Bottles of this shape have precedents in Chinese ceramics of the Yuan dynasty (1280–1368) but also bear an intriguing resemblance to iron-glazed bottles from the Sawankhalok kilns in Thailand. While iron-decorated Sawankhalok boxes imported to Japan during the sixteenth century were preserved as incense boxes in Japanese tea-ceremony collections, Sawankhalok bottles of this shape have not yet been documented in Japan.

The bottle's silver stopper was probably supplied by a nineteenth-century owner who used the bottle for serving sake.



6 · Mino Wares from Early Momoyama-Period Great Kilns

TO POTTERS WORKING AT *ōgama* in Mino belongs the credit for the invention of several major new glazes by the last quarter of the sixteenth century. Seto *ōgama* sites of the same period are unknown at present (although dated objects are known; see no. 18), suggesting that Seto potters might indeed have moved in large numbers to Mino—drawn perhaps as much by the exciting activities at the Mino kilns as by the promise of shelter from military skirmishes. Ironically, however, in the major markets such as Kyoto all the wares of that period from both Seto and Mino were known as "Seto," a circumstance that reflects Seto's established reputation and its status as the domain of Oda Nobunaga (1534–1582), the warrior who sought to unify Japan. The names (such as Yellow Seto) given to those Mino glazes during the Edo period continued the misnomer. Not until the 1930s did archaeological explorations establish the association between Shino and other Momoyama-period glazes and kiln sites in Mino.

The warm honey tone of Yellow Seto glaze, most esteemed when it was matte and grainy (see nos. 22 and 23), was obtained through the addition of a small percentage of iron-bearing clay to the standard ash glaze, fired in oxidation. An opposite effect was produced by the thick, lacquer-like Black Seto glaze (not represented in the Freer Gallery collection; see fig. 10), a special variant of iron glaze, which was pulled out of the kiln at peak temperature and cooled rapidly. A wholly new white glaze, later named Shino, was compounded of ash and feldspar and became thick and semiopaque when fired. These new glazes were associated closely with certain types of wares. Black Seto was used exclusively on tea bowls, while Yellow Seto is associated with *chanoyu*-related tableware. Shino glaze, the most widely used of the three, is found on both tea utensils and tableware.

A new preference for strong color in the glazes was accompanied by innovative approaches to decoration and ornamental coloration. The geometric and pictorial motifs incised on Yellow Seto wares were accented by spots of iron oxide and copper sulfate (see nos. 22 and 23). Underglaze iron was combined with Shino glaze in a wide variety of approaches that recalls similar experimentation with limited materials at the Cizhou kilns in northern China. In the most direct approach (inspired, in the opinion of some archaeologists, by imported cobalt-decorated porcelain, although the iron-decorated Sawankhalok wares from Thailand should be considered as another possible source[1]), iron pigment was used to paint designs on the light-colored clay body; under the Shino glaze, depending on the thickness of the glaze and the atmosphere in the kiln during firing, the iron might appear rust brown, gray-brown, or even blue-gray (see nos. 24, 25, and 28–33). Modulation in the thickness of the iron could create a polychrome effect (see no. 28).



Figure 10. Cylindrical tea bowl, Mino ware (Black Seto type), Momoyama period, early 17th century. Light gray clay; glossy black glaze, h. 7.5 cm (3 in.); d. 12.5 cm (5 in.). Peggy and Richard M. Danziger Collection, New York. (Base is shown at right.)

Sometimes the entire object was coated with iron pigment and the design scratched through to the white clay beneath; again, depending on the thickness of the glaze subsequently applied, the iron might appear gray (the effect known as Gray Shino, no. 26) or warm red (called Red Shino, no. 27). The Mino clay body contained a small percentage of iron that, under the right conditions where the glaze was thin, produced a warm blush of color much appreciated by connoisseurs (no. 25). A potter often applied Shino glaze by ladling the glaze over the object (as shown by irregular scallops of glaze on the base; see no. 31) rather than dipping the object into the glaze. Such an approach allowed a calculated unevenness of glaze thickness.

Most Yellow Seto pieces, as well as myriad small undecorated plates with Shino glaze, stayed close in form to contemporary Chinese ceramic and lacquer tableware shapes. But the evolution of Black Seto and the Shino family was inseparable from their use on the thick, massive, articulated shapes that emerged at Mino and elsewhere in the last decade of the sixteenth century. Early Shino-glazed wheel-thrown forms (see no. 24) were only mildly distorted. Later pieces show greater manipulation of form: the walls were coiled and thrown onto flat bases, with the jutting edge of the base preserved, or articulated and squared at the corners; the rims were rolled outward (see nos. 26, 30, and 31). All these hand manipulations anticipated the still more complex forms of Oribe wares achieved through the use of molds.

The precursor of the Yellow Seto format emerged at *ōgama* operating in the early years of the Momoyama period, around 1570. Incised decoration and spots of copper sulfate and iron appeared on slightly later Yellow Seto pieces. Black Seto tea bowls appeared by the mid-1580s. Conservative archaeologists postulate the emergence of decorated Shino-glazed pieces at the same time, since no consumer site dated earlier than 1585 has yet

yielded such pieces (Aichi-ken Tōji Shiryōkan 1984b: 108–9). The *ōgama* that produced distinctive early Momoyama-period glazed wares are far more numerous than those of any earlier stage of *ōgama* operation; they are clustered around the villages that remained the centers of operation throughout the Edo period. (The same pattern can be seen in slightly earlier Seto *ōgama*.) Kilns that produced the three new glazes (as well as the standard ash- and iron-glazed pieces) are concentrated in the villages north of the Toki River—Ōgaya, Ōhira, Kujiri, and Ōtomi—all part of what is now the city of Toki. The clustering presumably represents special patronage by local warrior landlords, but the details are not yet known.

This novel repertory of colorful glazes coupled with expressive pictorial decor emerged around the time that *chanoyu* connoisseurs developed a new form of meal to accompany rounds of tea.[2] The cuisine known as *kaiseki* or *chakaiseki* simplified the more elaborate presentation of formal banquets enjoyed by the warrior class. Each diner, seated on the floor of the tea room, received an individual tray that held lidded lacquer bowls of rice and soup accompanied by a side dish of seafood or vegetables served in a ceramic container called a *mukōzuke*. At first small Chinese green-glazed or cobalt-decorated dishes filled that role, but Shino and Yellow Seto ceramics, as well as wares from other Japanese kilns, gradually replaced them. While evoking the appearance of Chinese wares, the native wares also departed intentionally from the prototypes in their larger size, thicker walls, lusher glazes, and rougher designs. The distinctly Japanese ceramic aesthetic that emerged in the *chanoyu* and *kaiseki* settings in the late decades of the sixteenth century delighted in simultaneous reference to and departure from Chinese models.

1. At use sites dating to the late sixteenth century, such as the free port of Sakai south of modern Osaka, Shino wares are found in association with both Sawankhalok wares and Chinese porcelain that bears simple underglaze-cobalt decoration similar to the decor on Shino wares (Sakai-shi Hakubutsukan 1989: nos. 161, 192, 195–96).

2. The role of ceramics within the developing *kaiseki* cuisine is discussed in greater detail in Louise Allison Cort, "Japanese Ceramics and Cuisine," *Asian Art* 3, no. 1 (Winter 1990): 9–35.

22 Individual serving bowl with plum-blossom design

Mino ware, Yellow Seto type
Momoyama period, late 16th century
Original attribution: Owari, Yellow Seto
Morse attribution: "Rotten, cheap thing."
Acquired from H. R. Yamamoto, London
5.1 x 15.9 (2 1/32 x 6 1/4)
05.219
Reproduced in color, p. 24

Buff clay. Basket-weave pattern incised in three equidistant places around everted rim, alternating with sketchily incised lines splashed with iron and copper sulfate pigments; incised design of plum blossom and branches in bottom traced with copper and iron. Light yellow ash glaze, opaque and granular, covering base except for circular scar from clay firing ring inside foot rim.





Yellow Seto wares with this type of dry, grainy glaze, the result of intentional underfiring, are classified as "*aburage* type" from the resemblance of the glaze texture to the crinkly brown surface of deep-fried bean curd. On this low bowl, derived from a shape found in late Ming blue-and-white porcelain, three sections of the everted rim bear a basket-weave pattern incised with a comb tool. The rim frames the design in the bottom, drawn with broader cuts, of stiff plum branches bearing scattered round buds and one open, five-petaled blossom. Iron and copper sulfate pigments accent the carved designs. The bowl was surely made as one of a set with the same design. A brown ring on the glazed base indicates that the bowl was stacked for firing on a clay loop inside a saggar.

23 Serving bowl

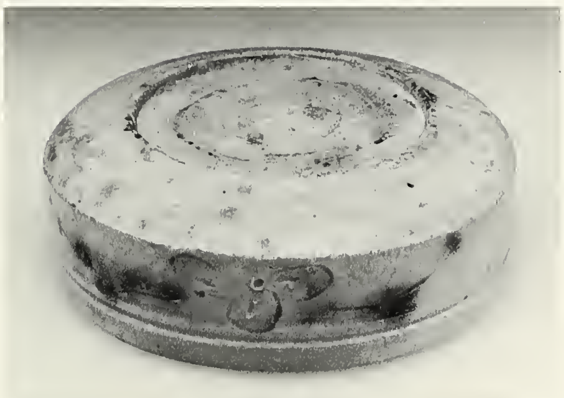
Mino ware, Yellow Seto type
Momoyama period, late 16th century
Formerly in Nakajima Yōichi collection
5.5 x 16.2 (2³⁄₁₆ x 6³⁄₈)
73.8

Pale buff clay. Floral motifs incised in bottom and around outside of upright rim, accented with splashes of copper sulfate and iron pigment. Pale yellow ash glaze, opaque and granular, with olive-green tone where thick. Base glazed.



Serving bowls of this shape (*dorabachi*) imitate the form of metal gongs used in Buddhist temples to sound the hours. The glossy glaze on the bowl is more completely melted than that on number 22, and the coloration of the iron and copper accents is softer.

An inscription on the wooden box for the bowl shows that it was authenticated by the famous Seto potter Katō Tōkurō (1898–1986), who was known for his interpretations of Momoyama-period Mino wares.



24 Individual serving cup with squared sides and indented corners

Mino ware, Shino type (Decorated Shino)
Momoyama period, late 16th century
Acquired from Bunkio Matsuki, Boston
Formerly in collection of Ikeda Seisuke, Kyoto
7.0 x 7.1 (2¾ x 2¹³⁄₁₆)
00.82

Buff clay. Underglaze iron painted decoration of pine-covered mountains and latticework fences, on alternating sides. Opaque white feldspathic glaze, unevenly applied; granular texture, running in drops. Three medium-sized round spur marks on round, recessed base inside foot. Character *ichi* (one) written in ink on base.

That this small cup was thrown on the wheel is shown by deep throwing ridges on the inner walls. While the clay was still wet, the potter squared the walls and indented the corners. The cup would have been made as one of a set of five or more, intended for use in serving the accompaniment to soup and rice on a diner's individual tray. Separated over time from its set, the cup was provided with a hinged ivory lid so that it could be displayed in the tea room as an ornamental "alternative tea container" (*kaechaki*). The soft, granular, underfired glaze is typical of Shino ware from *ōgama.*





25 Individual serving dish with fluted foliate rim

Mino ware, Shino type (Decorated Shino)
Momoyama period, late 16th century
5.3 x 17.1 (2⅛ x 6¾)
62.25
Reproduced in color, p. 25

Light gray clay. Three flat loop feet, unglazed on bottoms. Central design in bottom of grasses painted in underglaze iron, with abstract motifs around cavetto and rim. White feldspathic glaze, appearing coral pink where thin. Four medium-sized spur marks (one probably accidental) in bottom.

To form this dish, the soft, wheel-thrown shape was pressed over a drape mold to square it gently and produce the relief molding on the everted rim. The thick edge of the rim was carved by hand, and sets of two or three round bosses were applied on the outsides of the squared lower wall. Abstract motifs derived from contemporary Chinese blue-and-white porcelain surround the central design of grasses or grains.

The soft gloss of the glaze, the warm reddish areas where the glaze is thin, and the well-modulated soft brown of the painted decor characterize Shino ware fired in *ōgama* rather than in the higher-temperature multichamber climbing kiln. For firing, the dish was supported on balls of clay placed beneath the three flat loop feet, and another dish was stacked on top of it.







26 Individual serving dish with squared rim

Mino ware, Shino type (Gray Shino)
Momoyama period, late 16th century
5.7 x 17.0 (2½ x 6¾)
61.9
Reproduced in color, pp. 25 and 26

Light gray clay. Three loop feet. Translucent feldspathic glaze covering iron slip, appearing reddish brown where glaze is thin, gray where glaze is thick. Central design of bush clover incised through iron slip. Three large round spur marks on base adjacent to feet.



The Gray Shino format involved coating the piece with iron-bearing slip and then cutting designs through the slip to the white clay. Under the coating of Shino glaze the incised designs appear white, while the color of the iron slip ranges from reddish brown (where the glaze is thin) to gray (where the glaze is thick).

On this piece the central motif depicts bush clover, one of the seven plants associated with autumn. The conservative and small-scale image—which does not fully occupy the center space and has the "ground" lined up with one of the squared edges rather than placed on the diagonal as is the case with number 30—typifies a late sixteenth- rather than early seventeenth-century design.

The complex thrown form, which bends out and then turns up, was gently squared at the rim by hand.





27 Flat circular dish with recessed foot

Mino ware, Shino type (Red Shino)
Momoyama period, late 16th century
2.2 x 21.3 (7/8 x 8 3/8)
62.22
Reproduced in color, p. 26

Buff clay. Recessed base. Underglaze iron painted decoration of reeds and water. Thin white feldspathic glaze covering overall coating of iron slip. Base partially glazed. Some modern repairs to losses around rim.



A uniformly thin application of Shino glaze over a coating of iron-bearing slip produced the variant of Gray Shino known as Red Shino. In most cases the design was scratched through the slip, as for Gray Shino, and therefore appeared white. On this unusual piece the graceful reed is painted in a dense iron pigment, which appears brown against the coral pink ground of thinner iron pigment.

The lyrical motif calls to mind plant designs found on sixteenth-century Japanese *makie* lacquer. The plate may initially have been given a more rounded profile, which slumped in firing to produce its flattened form.



28 Low cylindrical tea bowl

Mino ware, Shino type (Gray Shino)
Momoyama period, late 16th century
Original attribution: Shino, date 1750
Morse attribution: "A new one—rather rotten, too. Wouldn't give a damn for that."
Acquired from Yamanaka and Company, New York
8.9 x 14.3 (3½ x 5⅝)
02.234
Reproduced in color, p. 27

Buff clay. Hand-carved foot. Decoration of X-shaped gate and pine seedlings painted with underglaze iron slip; irregular poured shapes of iron slip. Thin feldspathic glaze applied by uneven ladling over walls and base, with portions of decorated surface left unglazed. Gold lacquer repairs.





The wide cylindrical shape of this bowl, with a broad base held just off the ground by a low foot, is typical of Momoyama-period Mino-ware tea bowls and one of the striking sculptural inventions of the period. The potter threw the undulating shape on a slowly turning wheel, then altered it extensively while the clay was still soft: a series of decisive strokes with a sharp blade sculpted the base and mushroom-shaped foot. The complex combination of thrown and carved contours becomes apparent immediately to the tea drinker who cradles the large bowl in both hands.

In decoration the bowl exhibits the approach more familiar on a series of large Gray Shino plates: iron pigment was ladled freely over the bowl to create large abstract patterns, and the remaining spaces were filled with painted designs.[1] (That approach was continued on Oribe wares during the early seventeenth century; see nos. 35–38.) This bowl may have been made at one of the same kilns in the Ōgaya district that produced the large plates. Another unusual feature of the bowl is the use of modulated iron pigments for the painted designs of pine seedlings and a gate constructed from lashed bamboo. Under the Shino glaze the designs shade from pinkish brown to gray. Pine seedlings, used as doorway decorations for the New Year as images of longevity and new life, convey an auspicious seasonal association.

The sculptural treatment and decorative approach to this bowl, which anticipate the sense of form and design that would be manifest in Oribe wares produced at the beginning of the seventeenth century, suggest that the date of the bowl falls fairly late in the sequence of Shino tea bowls.

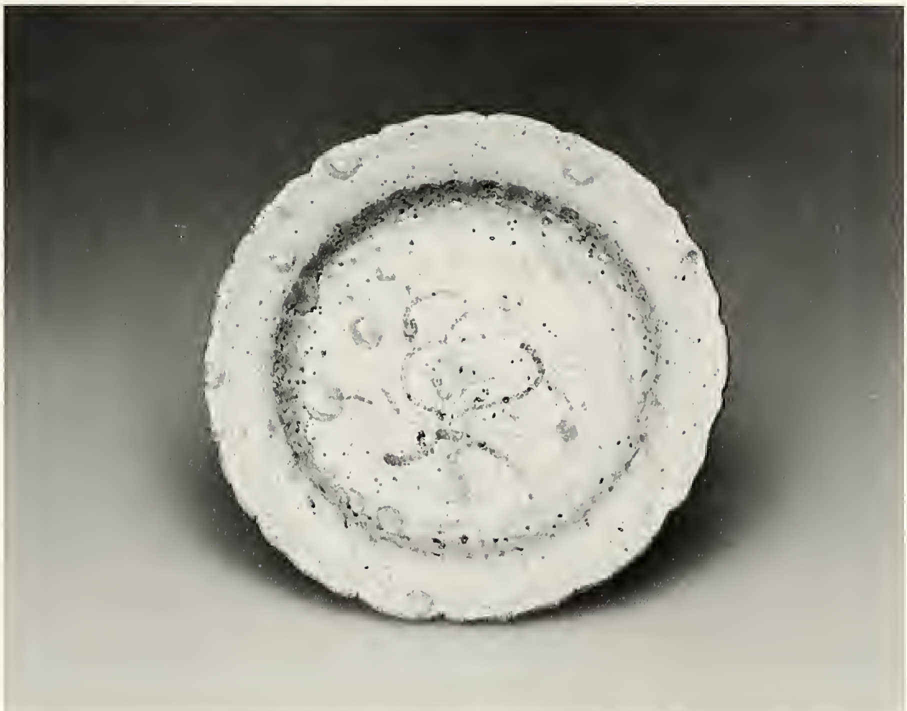
1. Three of those plates are illustrated in Fujioka 1977: nos. 67, 87, 88.

29 Round dish with flat foliate rim and fluted cavetto

Mino ware, Shino type (Decorated Shino)
Momoyama period, late 16th–early 17th century
3.2 x 19.1 (1¼ x 7½)
62.24

Light buff clay. Underglaze iron painted decoration of large blossom or leaf. Feldspathic glaze, glossy and cream colored in tone, with unmelted drops of glaze scattered across surface of plate. Irregular unglazed area on base. Three small spur marks on base just inside low, rounded foot rim.

The fluting on the cavetto and the lobes on the edge of the rim of this dish appear to have been carved by hand rather than molded; these elements of the shape relate it to Chinese porcelain and green-glazed dishes found in abundance in sixteenth-century residential sites. The shape seems to have been popular over a comparatively long time. Sherds of this type have been excavated both from *ōgama* sites (Nakagama in Ōgaya district; Hayashiya and Zauhō Press 1976: no. 288) and from early *noborigama* sites (Motoyashiki; Faulkner and Impey 1981: no. 155). The same shape is also known in the Gray Shino format (Hayashiya 1974a: no. 159).





7 · Mino Wares from Late Momoyama-Period Multichamber Climbing Kilns

ACCORDING TO A DOCUMENT of the late seventeenth century, the first example of a new type of multichamber climbing kiln already known in western Japan was introduced to Mino from Karatsu by a Mino potter named Katō Kagenobu. Motoyashiki, the kiln site in Kujiri usually thought to be that of the first multichamber climbing kiln (*renbōshiki noborigama*), has been dated to a period of activity circa 1600–1630 on the basis of both inscribed artifacts excavated from the site in 1958 and scientific analysis.The establishment of this new type of kiln (see fig. 11), which had a capacity for firing more diverse glazes in far greater quantities (the Motoyashiki kiln had thirteen chambers and measured more than twenty-five meters long), was a watershed in the development of Mino (and Seto) ceramics.

While Shino (see nos. 30–33), Yellow Seto, and Black Seto glazes continued to be used even after the introduction of the *noborigama,* the new kiln's potential was closely linked to the emergence of a distinctive type of ware known (from later in the Edo period) as Oribe ware. Oribe ware is said to reflect the taste if not the direct patronage of Furuta Oribe (1544–1615), a Mino warrior who rose to a position of far-reaching influence as an arbiter of tea-ceremony taste in succession to his teacher, the renowned Sen no Rikyū (1522–1591). The true extent of Oribe's involvement with the Mino kilns is not known (Takeuchi 1976:28).

The most distinctive feature of Oribe ware is a bright green glaze compounded from ash glaze mixed with a small percentage of copper sulfate and fired in oxidation. This type of glaze can be traced to mid-sixteenth-century *ōgama* sites (Imai 1981: 123; Narasaki 1976: pl. 48) on conservative forms such as *temmoku*-style tea bowls, and in the seventeenth century was still used, on some small Chinese-style monochrome pieces (see no. 34). But the green glaze came into its own when combined as asymmetrical patches with painted iron decoration under a clear Shino-type glaze on one-of-a-kind vessels of great formal and decorative complexity (such as nos. 35 and 38). Molds came to be used extensively for square trays and eccentric shapes, impossible to form on the potter's wheel, that showed off the format. In the variant called Narumi Oribe (see no. 35) two colors of clays were combined in the molded form. Copper was not available locally but had to be purchased; its cost helped to define Oribe wares, especially the large complex serving pieces, as luxury items available to a limited class of wealthy consumers.

Like the Yellow Seto and Shino wares of the late sixteenth century, many Oribe and Shino wares of the early seventeenth century were associated with *kaiseki* cuisine. The masterpieces of late Momoyama tableware, however, were large shapes suited to dramatic presentation of dishes or beverages that the host served to multiple guests from a single vessel.

Shapes included sake containers (like nos. 32 and 33), hot-water ewers (like no. 37), and large dishes, with or without bail handles, used to serve grilled fish (see nos. 31, 35, 36, and 38). The design of the large dish emerged only gradually as each guest removed one portion, thus heightening the aesthetic drama of the meal.

In a broader sense, the term "Oribe ware" encompasses a variety of wares made in accordance with the distinctive taste for massive, asymmetrical objects that prevailed between 1590 and 1620 and is associated with Furuta Oribe's personal preference. Some of the tea caddies made in the new multichamber climbing kilns in Mino (including nos. 41–44) demonstrate that sense of form. The combination of iron and ash glazes that developed in the sixteenth century appears on the elongated, articulated "Oribe-style" jars in distinctly contrasting areas rather than in the blurred layers of earlier pieces.

Production of true Oribe ware was limited to just eight kilns, concentrated in the villages of Kujiri, Ōhira, and Ōgaya, with one in Tsumagi, south of the Toki River. The life of the powerful Oribe style, as an integral part of the aesthetic taste of the early seventeenth century, was brief. Wares from the last major Oribe-producing kiln, Yashichida, thought to have operated circa 1615–35, show a return to conservative shapes and a parsimonious use of copper accents (see no. 39). By that time the center of activity had shifted back to Seto, and the Mino pottery-making villages were turning to more mundane products.

Certain other products of the Motoyashiki kiln reflect commercial competition between Mino wares and the products of other newly active Japanese ceramic centers. That competition is apparent in finds from use

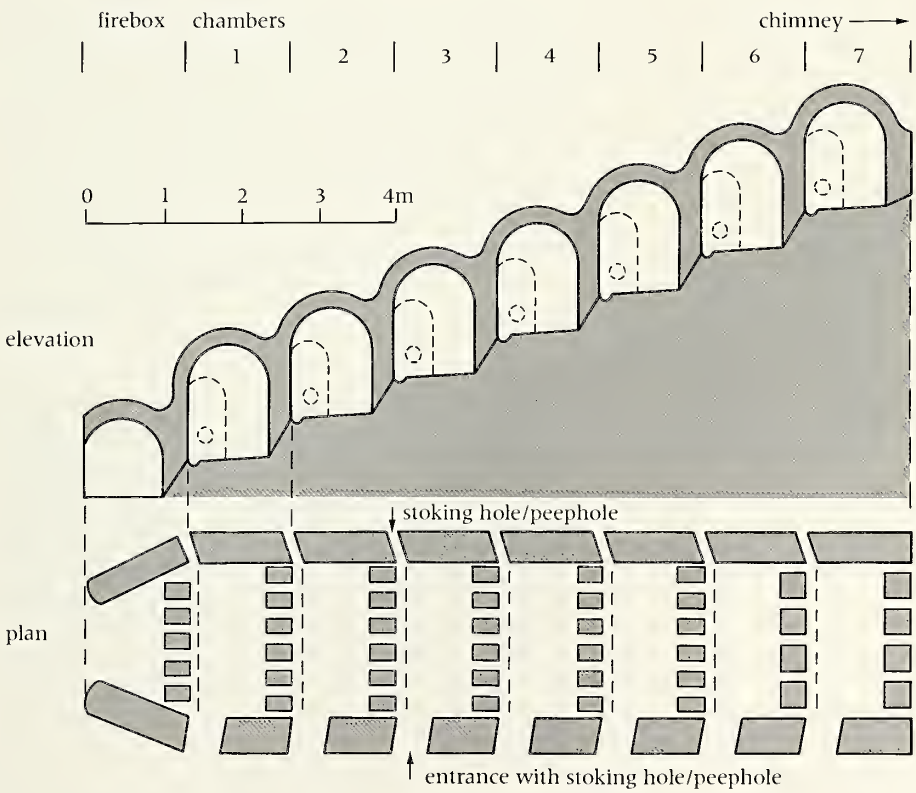


Figure 11. Plan (below) and elevation (above) of a multichamber climbing kiln, or *renbōshiki noborigama*. Pottery was loaded and unloaded through a door on one side of each chamber. The entrance was bricked up before firing, leaving a small opening to serve as a stoking hole and peephole (corresponding to a permanent opening on the opposite side of the chamber). Firing began at the firebox at the front of the kiln and continued through the small openings on both sides of each chamber. The sequence of chambers, connected by passages for heat, allowed a variety of wares with differing requirements to be fired in the same firing. The peephole allowed workers to monitor conditions in each chamber. (Adapted from Faulkner and Impey 1981: 34; original drawing by R. F. J. Faulkner)

sites (castles and urban residences) dating as early as the 1590s that mingle Shino and Karatsu wares of strikingly similar design (Aichi-ken Tōji Shiryōkan 1984b: 94–97, 106–7). The Motoyashiki potters went one step further by making skillful imitations—or interpretations—of the other popular wares of the day, including Karatsu (no. 40), Iga, and Bizen. The clever pieces were intended less to deceive consumers than to appeal to their wit and sophistication and to a growing knowledge of "local" ceramic styles.

Fresh insight into the marketing of Mino wares during the late sixteenth and early seventeenth centuries is provided by recent salvage archaeology carried out in advance of urban redevelopment projects. As high-rise buildings standing on deep foundations replace earlier structures in cities such as Kyoto and Sakai, large caches of Mino ceramics are excavated in association with other popular ceramics of the day (Sakai-shi Hakubutsukan 1989). For example, excavations in 1988 and 1989 of sites of former merchant residences in the Teramachi Sanjō neighborhood in Kyoto—an area that was designated in the 1590s for new merchant settlement—disclosed underground storerooms or wells containing Mino, Seto, Karatsu, Shigaraki, Iga, Bizen, and Tamba wares as well as Chinese and Korean pieces (Nezu Bijitsukan 1989; Nagata 1991). At the 1989 site more than half of the eight hundred pieces recovered from the well were Oribe wares; Shino wares constituted more than one-quarter of the total. As the occupants of the sites are identified through careful study of documentary records, the process by which Momoyama-period Mino wares evolved and were distributed to urban connoisseurs will become increasingly clear.

30 Individual serving dish with indented corners on rim

Mino ware, Shino type (Decorated Shino)
Momoyama period, early 17th century
5.5 x 16.9 (2⅛ x 6⅝)
62.20
Reproduced in color, p. 25

Buff clay. Three loop feet on base; glaze wiped off bottoms. Underglaze iron painted decoration of flowering plant in center; two geometric motifs alternating around outer edge of rim. White feldspathic glaze, thick, glossy and coarsely crackled; orange areas on rim where glaze is thin. On base, three large spur marks in glaze; in bottom, three minute spur marks, closely spaced in center.

With its glossy, well-fused feldspathic glaze, through which the painted iron decoration shows uniformly dark brown, this bowl is probably a product of one of the early multichamber climbing kilns such as Motoyashiki. The motif of the single large flowering plant, its stem placed at a diagonal with relation to the squared walls, is found on many Shino serving-dish sherds from the Motoyashiki site (Narasaki 1976: 52, no. 25).

The identity of the blossoming tree is puzzling, for it seems to combine blossoms of plum and bush clover or paulownia on a low-branching trunk more limber than the typical plum tree with its spiky branches. Perhaps the plant is a "hybrid" born of a decorator's flight of fancy. The move away from naturalistic representation presages the design approach developed on Oribe pieces, where floral shapes become elements of abstract designs, juxtaposed with geometrical patterns.







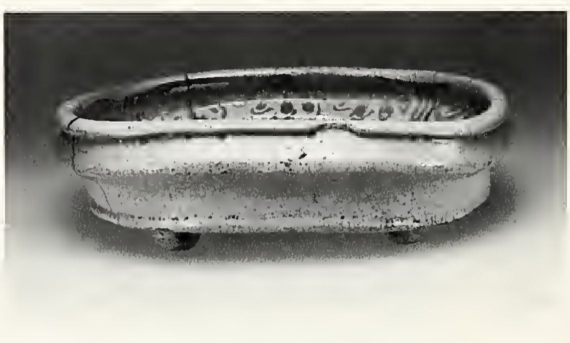
31 Large serving dish



Mino ware, Shino type (Decorated Shino)
Momoyama period, early 17th century
8.3 x 29.8 (3¼ x 11¾)
70.31
Reproduced in color, p. 27

Light gray clay. Four wide loop feet on base, with glazed bottoms. Underglaze iron painted decoration (appearing gray except where iron has bled through glaze and shows dark brown) of watchman's hut in millet field with two crows. Feldspathic glaze, thick and translucent gray-white; unglazed patch of irregular shape on base. Six spur marks evenly spaced around perimeter of base. Lacquer repairs in firing cracks.





The soft, complex form of this dish began with a base flattened on the potter's wheel. A coil of clay attached slightly inside the edge of the base was thrown and stretched to form the carinated wall ending in an outward-rolling rim, which was then gently squared. The dish sits on four loop feet.

The rim frames a pictorial decoration of great charm that uses proportional distortion for emphasis. Outsized stalks of ripening millet are bent over by heavy heads of grain. Nearby stands a little thatched hut on stilt legs of the sort that until recently was erected in the fields before the harvest and occupied in rotation by grandmothers and children of the village whose shouts kept away birds eager to feast on the grain. Vigilance has lapsed temporarily, however. On the roof of the empty hut sits one crow; its mate (partially obscured by a thick area of glaze) has just taken flight toward the grain. Triple lines divide the border into four sections filled by alternating designs of floral vinescrolls and halves of large chrysanthemumlike flowers. The outside of the bowl is undecorated.

A number of large Shino-glazed serving pieces with related designs were found at the Motoyashiki multi-chamber climbing kiln site (Narasaki 1976: no. 52; Hayashiya 1974a: nos. 160, 162).

32 Gourd-shaped sake bottle



Mino ware, Shino type (Decorated Shino)
Momoyama period, early 17th century
21.5 x 10.5 (8½ x 4⅛)
64.4
Reproduced in color, p. 28

Buff clay. Recessed base. Underglaze iron painted decoration of grapes, trellis, and willow branches. Thick feldspathic glaze, coarsely crackled. Base glazed; three round spur marks inside foot rim. Neck repaired.

The shape of this ceramic bottle, reflecting the ancient custom of using dried gourds as sake flasks, adds a calculatedly rustic touch to a piece of luxury tableware. No other example of this shape is known in Shino ware. The glossy glaze and clear visibility of the underglaze iron design indicate that the bottle was fired in a multichamber climbing kiln. The bottle has been attributed to the first such kiln, at Motoyashiki (Koyama 1961: no. 23).



33 Sake ewer

Mino ware, Shino type (Decorated Shino)
Momoyama period, early 17th century
16.5 x 22.5 (6½ x 8⅞)
67.16

Off-white clay. Three small cylindrical feet on base. Underglaze iron painted decoration of trailing vines on shoulder, trellis on body, palmlike band on bail handle, ferns on lid. Feldspathic glaze, glossy thick and white; thin coat of glaze on base; inside glazed. Circular scar in glaze around perimeter of base.



In contrast to early Shino wares, confined mainly to individual serving containers, tea bowls, and water jars, later pieces include a greater variety of tableware shapes. This ewer shape derives from the cast-iron sake server, or *chōshi*. The metal pins that held the flexible bail handle on the metal original are rendered here, in a visual pun, as painted plum-blossom shapes. The decorative motifs on the body, fanciful rather than naturalistic, reflect contemporary developments in Oribe ware: plant motifs mingle with geometric patterns reminiscent of textile designs. Matching clay lids on water jars and similar vessels were a short-lived fashion of the early seventeenth century.



34 Individual serving dish with flat foliate rim

Mino ware, Oribe type (Monochrome Oribe)
Momoyama period, early 17th century
3.6 x 15.5 (1⅜ x 5¾)
63.10

Buff clay. Trimmed foot rim. Incised decoration of donkey and rider in center, flowers and grasses in cavetto; combing on flat rim; hand-cut foliation on edge of rim. Copper-tinted green ash glaze of uneven flow; foot unglazed; three round spur marks inside foot rim.





Examples of the trial use of allover green glaze have been found at the mid-sixteenth-century Myōdo kiln in Mino (Narasaki 1976: no. 48), but the green glaze began to be used successfully and in quantity only with the introduction of the multichamber climbing kiln. Perhaps the best-known example is a green-glazed incense burner inscribed with a date corresponding to 1612 and thought to have been made at the Kamagane kiln in Kujiri (Hayashiya and Zauhō Press 1976: no. 118).

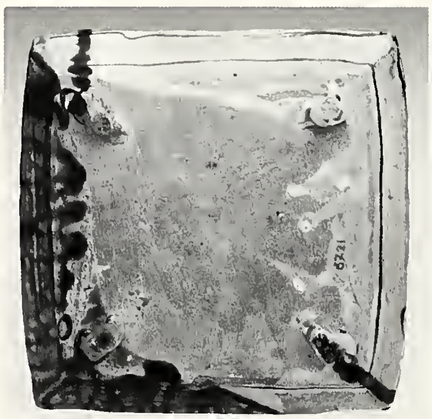
Unlike larger, one-of-a-kind Oribe pieces, these small wheel-thrown dishes are modest tablewares made as sets rather than for individual effect. In shape and decoration they are closely modeled on porcelain dishes from Ming China (1368–1644). Aside from the donkey and rider, other common motifs are iris, herons, and waterfowl. The donkey-and-rider motif also appears drawn in iron on late Shino ware from the Kamagane and Yashichida kiln sites (Narasaki 1976: no. 219; Hayashiya and Zauhō Press 1976: nos. 256–57).

35 Square serving dish with bail handle

Mino ware, Oribe type (Narumi Oribe)
Momoyama period, early 17th century
15.9 x 21.0 (6¼ x 8¼)
67.21
Reproduced in color, p. 29

Buff clay, partially tinted with iron pigment, shaped on cloth-lined mold. Four loop feet on base. Under clear glaze only, decoration of bleaching cloth and scattered plum blossoms on inside, stripes and wavelike scroll on outside, painted in iron pigment and white slip. Combed undulating line on bail handle. Clear glaze and copper-tinted green ash glaze, applied separately; most of base unglazed.





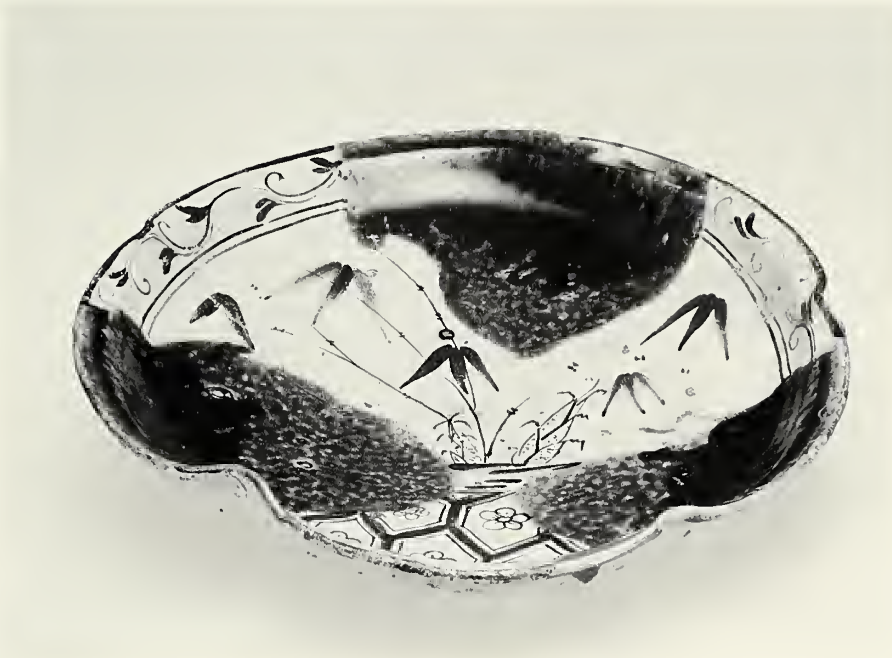
This one-of-a-kind serving dish took considerable planning and time to form (by molding and hand modeling), decorate, and glaze. By definition it was a luxury object, in contrast to the wheel-thrown Oribe ware dishes (see no. 34), bottles, and small cups made in quantity. The use of a mold to form the square body from clay slabs allowed the potter to combine roughly equal amounts of clays of two different colors, one white and the other tinted red with iron, with the seam positioned on the diagonal. The use of two clay colors is the distinguishing feature of so-called Narumi Oribe ware.

The contrasting colors of clay were used effectively. The dark and intense copper-green glaze was applied over the white clay to show to best advantage. Over the iron-tinted clay, designs were painted in the customary iron pigment with the addition of white slip to contrast with the ruddy clay. The major motif of lengths of woven ramie cloth stretched on sticks to bleach in the sunlight appears in Chinese and Japanese ink paintings and must also have been studied from local riverbanks, where the bleaching process was a common sight.

36 Large serving plate with five-lobed rim

Mino ware, Oribe type (Green Oribe)
Momoyama or early Edo period, early 17th century
8.3 x 37.0 (3¼ x 14⅝)
73.6
Reproduced in color, p. 30

Buff clay. Broad wheel-turned foot, unglazed. Under clear glaze only, iron painted decoration of bamboo shoots and stalks and hexagonal "tortoise-shell" lattice enclosing plum blossoms; foliate scroll on rim. Clear glaze and copper-tinted green ash glaze, applied separately. Multiple scars in bottom, seemingly in clusters of three, perhaps spur marks from stacking small objects. Gold lacquer repairs on rim.





Three patches of green glaze, applied by ladle and allowed to spread freely, determined the space remaining to be decorated with iron pigment. The green-glazed areas are effectively set off against the five-lobed rim. The painted decoration combines a geometric lattice—a pattern favored for court textiles, which here encloses five-petaled plum blossoms that echo the rim shape—with a representation of bamboo with emerging shoots, an evocation of late spring. The painting is finer and more precise than the exuberant decor of number 35. Clear glaze was brushed carefully over the decorated area, slightly overlapping the edges of the green glaze; it was also ladled onto the back of the rim, forming swag contours.

A few sherds of large plates were found at the Motoyashiki kiln site, but this extremely large piece appears to be unique in Oribe ware. Some plates of similar proportions are known in Yellow Seto format and from the late seventeenth-century Kasahara kiln, which used painted iron decoration. Large serving plates—used for feeding crowds of guests at weddings and festivals—became common products of Seto and Mino as well as other kilns beginning in the late eighteenth century. Most later Seto and Mino examples were undecorated and used ash glaze.

37 Ewer



Mino ware, Oribe type (Green Oribe)
Momoyama or early Edo period, early 17th century
19.7 x 20.6 (7¾ x 8⅛)
69.21

Light buff clay. Four small lug-shaped feet on base. Underglaze iron painted decoration of blossoming plum branches and various geometric motifs. Clear glaze and copper-tinted green ash glaze, applied separately; base unglazed except at edges; inside unglazed. Ink inscriptions on base and underside of lid.

In contrast to the motifs on most Shino wares, the designs on Oribe wares rarely have a single unifying theme; instead, they are collages of fragments of various pictorial and geometrical motifs, with many elements so abstract that one can no longer guess at what the decorator intended to represent. Such patterns seem to share the approach of contemporary costume design, in which irregular divisions of the surface of the garment define areas to be filled by tie-dyeing or embroidery, with an overall diagonal or vertical emphasis to the composition. The lattice within the cloud-shaped outline on the ewer resembles the texture of tie-dyed cloth; the same pattern appears on the Shino ewer number 33.

Written in ink on the base of this ewer and on the unglazed bottom of the lid are inscriptions that seem to be owners' marks.



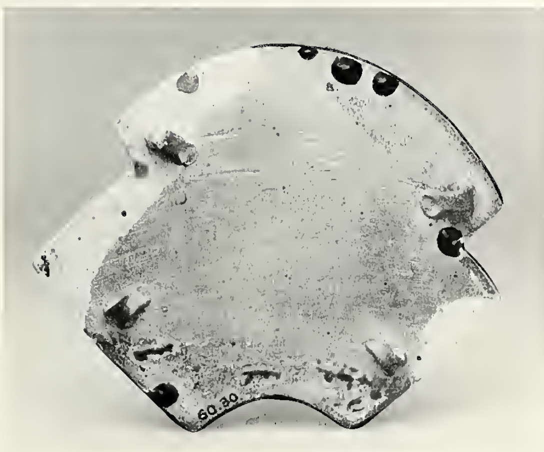


38 Serving dish in shape of overlapping fans

Mino ware, Oribe type (Green Oribe)
Momoyama or early Edo period, early
17th century
14.3 x 28.2 (5⅝ x 11⅛)
60.30

Buff clay. Four small loop feet. Underglaze iron painted decoration of geometric bands and scattered plum blossoms on inside, stripes and cartwheels-in-stream on outside. Clear glaze, white and crackled where thick, and copper-tinted green ash glaze, applied separately; base unglazed except at edges, where green glaze is wiped off.





The overall symmetry and delicacy of form, restraint of painting, and paleness of the green glaze all suggest a somewhat later date for this piece than for the square dish of the same type (no. 35). The molded form of overlapping fans is auspicious, since the fan shape is associated with "opening out" of good fortune. The three-dimensional handle shaped like a bent bamboo stalk and the painted designs of two forms of scattered plum blossoms allude to another auspicious motif, the "Three Friends of Winter"—pine, plum, and bamboo. Pine may be represented by the painted triangle or the rounded patch of green glaze shaped like a conventionalized rendering of a pine bough. The painted decor, combining geometrically patterned stripes and plant motifs on large areas of white, is strongly reminiscent of dyed bands of designs on the contemporaneous warrior's garment called *noshime*.

Two areas of green glaze were created by dipping the edges of the vessel into the glaze (which was wiped off the base), then painting with extra glaze around the contour of one patch. After the iron designs were applied, the clear glaze was spread with a broad brush (it did not melt completely, and the brush marks are still visible) over the painted decor alone, just overlapping the edge of the green glaze.

39 Bowl with pedestal foot



Mino ware, Oribe type, Yashichida kiln
Early Edo period, 2d quarter 17th century
Original attribution: Shino, ascribed to Ninsei
Acquired from Yamanaka and Company, New York
8.6 x 14.6 (3⅜ x 5¾)
96.88
Reproduced in color, p. 30

Light gray clay. Underglaze painted decoration in two tones of iron pigment; on inside, blossoming plum branch; on outside, two sprays of leaves. Clear glaze, glossy, crackled, and of even thickness; fingerprints in glaze around lower edge of body; foot entirely glazed. Thin dribbles of copper-tinted green ash glaze applied to rim and inside. Gold lacquer repairs on rim, body, and foot.



The Yashichida kiln in the Ōgaya district, which operated circa 1615–35, was the last of the Mino kilns to produce significant quantities of Oribe ware. Oribe ware from Yashichida varies in many respects from earlier examples. Wheel thrown to porcelainlike thinness, pieces were sparsely decorated with single motifs in two shades of iron, which usually fired to shades of red that suggest modulations of overglaze red enamel. (The firing conditions of this example produced gray tones.) Copper-green glaze was restricted to discrete accents applied with a tube that created thin trails.



The pedestal-footed shape undoubtedly reflects influence of European tableware. The piece was probably made as one of a set of individual serving bowls, although it could also have been used as a tea bowl.

40 Tea-ceremony water jar with two handles



Mino ware, Mino Karatsu type
Momoyama period, early 17th century
19.0 x 23.5 (7½ x 9¼)
67.17
Reproduced in color, p. 31

Brown clay. String-cut flat base. Two thick, horizontal handles. Sculpted with vertical slashes, horizontal incised lines; underglaze iron painted decoration of pine tree on one side, willow tree on the other. Translucent light brown ash glaze; base glazed except in center. Circular scar from clay firing ring in glaze in bottom; four scars around edge of inward-rolled lip where matching clay lid (now lost) was supported for firing.





Excavations of urban residential sites dating to the late sixteenth century show mixtures of wares from Bizen, Karatsu, Mino, and Iga that reflect the rapidly developing marketing network for native ceramics. Although actual movement of potters between kilns was regulated and therefore infrequent, established kilns of that period began replicating wares from other ceramic centers. Such imitation was the stock-in-trade of the newly established Kyoto ceramic industry.

Witty replicas of other wares including Iga, Bizen, and Karatsu are found in Mino in significant quantities at the Motoyashiki kiln in Kujiri (Narasaki 1976: pls. 64–66, 82, 83, figs. 196, 209; Faulkner and Impey 1981: 78–79). A sherd of a "Mino Iga" water jar excavated from a building site in Kujiri, with an incised date corresponding to 1612, helps to establish the period of their popularity (Narasaki 1982: 222). The potters did not stop at copying the form and decoration but took great pains to reproduce the glaze and even the clay body. This Karatsu-style tea-ceremony water jar (*mizusashi*) displays a combination of a sandy brown body and buff-colored ash glaze with an underglaze iron decoration, which is characteristic of Karatsu ware from northwest Kyushu. Among "Mino Karatsu" pieces, tall cylindrical vases are more common than water jars.

The drum-shaped body with swollen rim and base and paired handles represents the prevailing late Momoyama-period water-jar shape; the extensive modeling and incising with a blade are also characteristic of the period. Scars in the glaze around the inward edge of the lip indicate that the jar was fired with a matching ceramic lid, another trait of water jars dating to the beginning of the seventeenth century.

41 Tea caddy



Mino ware
Momoyama period, early 17th century
Original attribution: Japanese, unknown (made by an amateur), date 1750
Morse attribution: "Uniquely rotten Seto tea-jar, brand new."
Acquired from Yamanaka and Company, New York
9.0 x 6.7 (3⁹⁄₁₆ x 2⅝)
01.139
Reproduced in color, p. 32

Fine-grained, light brown clay. Flat base. Wheel-thrown body squared below protruding shoulder, accented with vertical and horizontal carving. Two lines incised on shoulder below neck. Chocolate brown iron glaze, applied with irregular contour, splashed with ash glaze on shoulder that has run down sides and appears khaki brown. Inside glazed.

The turn-of-the-century connoisseur's lack of familiarity with Momoyama-period ceramics, now considered by many to represent the high point of Japanese ceramic history, is reflected in the early attributions of this piece. The assertive sculptural treatment of the tiny form—both its thrown shape and the intersecting vertical and horizontal slashes added just after the piece was removed from the wheel—closely parallels that of contemporary vases and tea-ceremony water jars from Mino (including no. 40) and other kilns. All hard edges have melted away. The application of the iron glaze, either by ladling or dipping into the glaze tub at an angle to create a scalloped edge, reflects the glazing approach seen on many Black Seto, Shino, and Oribe pieces. Vertical carving channeled an anticipated cascade of ash glaze over the shoulder and down the body. The cover is made not of the usual ivory but of brown-flecked walrus tusk, an exotic material that complements the rich formal aspects of the jar.

A similar tea caddy has been excavated from the Motoyashiki kiln site (Narasaki 1976: no. 98). The unusually fine and dense clay body may have been specially formulated, as was the case for various types of Motoyashiki wares.



42 Tall tea caddy

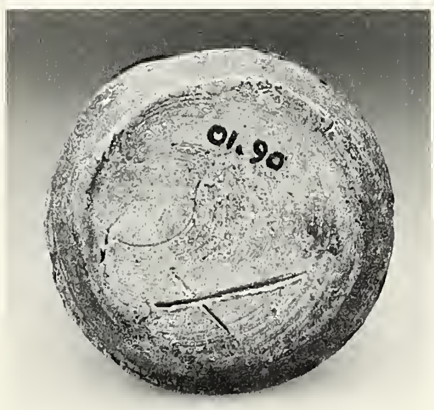


Mino ware
Momoyama period, early 17th century
Original attribution: Oribe
Morse attribution: Shino-Oribe
Acquired from Japanese Trading Company, New York
10.2 x 5.7 (4 x 2¼)
01.90

Light buff clay. String-cut base. Wheel-thrown shape flattened on opposing sides by squeezing, vertical and horizontal carving, and slashing; deep bevel around foot. Mark, "X," incised on base. Iron-tinted ash glaze, appearing khaki brown where thick, dark matte brown where thin at edges and where wiped off intentionally; glossy brown iron glaze applied to neck, running irregularly down body. Inside unglazed.

Compared to a classic tea-caddy shape, the torso of this jar is drastically elongated. The shoulder projecting above the torso and the broad foot swelling outward give a sense of monumental stability. Incised horizontal grooves ring the upper half of the torso, but broad vertical slashes and slices in the walls emphasize verticality. With a glossy, brown iron glaze overlying a khaki-colored ash glaze, the glazing reverses the approach seen on number 41. The ash glaze was wiped off the body in a vertical swath. The shiny brown glaze was a new type that appeared on early seventeenth-century Mino products of the multichamber climbing kiln. Jars similar to this one have been excavated from the Motoyashiki kiln site (Narasaki 1976: pl. 97).

Incised on the base is a mark shaped like an X. Various marks appear on Mino wares of the early seventeenth century. Once interpreted as potter's marks, they are now believed to be the marks of the urban merchants of tea utensils who placed special orders for certain pieces (Fujioka 1977: 156–58). The merchants may even have supervised the potters at work, adding their marks to just-thrown pieces that pleased them.



43 Tea caddy with broad base



Mino ware
Momoyama or Edo period, early 17th century
Original attribution: Seto
Morse attribution: "Seto-Oribe, doesn't amount to much."
Acquired from Y. Fujita, Kyoto
9.4 x 5.2 (3 11/16 x 2 1/16)
11.395

Light brown clay with brown flecks. String-cut base. Decoration of crosshatching pattern carefully incised or possibly impressed on drum-shaped lower body. Thin, mottled iron-ash glaze, wiped off irregularly well above foot, leaving orange flush; neck and shoulder dipped into glossy brown glaze, running irregularly down body in two streams. Inside unglazed.

With its narrow torso and broad, drum-shaped base, this small jar echoes the popular "mallet" shape found in Iga and Bizen vases of the same period. The shape ultimately derives from Chinese green-glazed vases of the Song dynasty (A.D. 960–1279) from the Longquan kilns—the classic vessel for the most formal level of tea ceremony. Like the Japanese vases, however, this tea caddy was designed for a more informal setting.

This jar exhibits the same glaze format as number 42, but its smaller size and more calculated workmanship suggest a slightly later date. The crosshatching—also derived from a motif popular on Iga tea wares of the Momoyama period—is so neatly placed on the base that it seems impressed rather than incised freehand. A tea caddy with the same shape was excavated from the Motoyashiki kiln site (Narasaki 1976: n.p.). Another similar jar was presented in 1626 to the Kyoto temple Nishi Honganji (Hayashiya 1974b: no. 84).



44 Faceted octagonal tea caddy



Mino or Seto ware
Momoyama period, early 17th century
Original attribution: Seto
Morse attribution: Narumi, Owari
Gift of M. Tomkinson, Franche Hall, Kidderminster, England
6.8 x 7.2 (2¹¹⁄₁₆ x 2¹³⁄₁₆)
02.188

Fine-grained, light gray clay. Concentrically trimmed base. Three incised concentric grooves on horizontal shoulder. Dull brown iron glaze mottled with ochre. Four finger marks in glaze at base. Inside glazed.

Faceted forms, which appeared in tea-ceremony utensils and tableware, were popular in Momoyama-period ceramics. With its horizontal shoulder and plain rim, this jar looks like a miniature version of faceted water jars and vases. The wheel-thrown cylinder was trimmed with a blade to an octagonal form with eight facets of equal dimensions.

The fine gray clay resembles clay used for certain Seto jars (such as no. 18), but Morse suggested an attribution to the Narumi kiln, located in the Tōkaidō post town of Narumi (now within the modern city of Nagoya) and said to have been operated by Seto potters through the early eighteenth century. According to tradition recorded as early as 1672, the tea master Furuta Oribe (1544–1615) took an interest in patronizing the Narumi kiln and commissioned a set of sixty-six tea caddies (Takeuchi 1976: 45). Narumi ware is to be distinguished from Narumi Oribe, the name given to the most elaborate type of Oribe ware (no. 35). While Morse's suggestion remains unconfirmed, the same cool, olive-toned brown glaze appears on some tea caddies in Japanese collections attributed to the Narumi kiln.



8 · Edo-Period Seto and Mino Tea-Ceremony Ceramics

THE DECISIVE BATTLE OF Sekigahara in 1600, which established the supremacy of the Tokugawa house over other warrior lineages contending for leadership of Japan, also decided the future development of the Seto and Mino kilns, with Seto assuming the dominant role. When land throughout the nation was redistributed on the basis of factional loyalty, ownership of land in Owari Province was distributed between the central government and one of the three branches of the Tokugawa house, which assumed control in 1607. In adjacent Mino Province the central government ultimately administered more than half the land directly, while the rest was distributed among ten different daimyo (including the Owari Tokugawa house) and forty retainers.

The Owari Tokugawa house controlled all of Seto as well as some areas of the pottery-producing district of eastern Mino just over the border. Not only were the Seto kilns protected by Owari economic policy, but skilled Mino potters were required to move to Seto. The Seto village of Akazu (sometimes pronounced Akatsu), where Tōshirō is said to have lived and where the first Seto multichamber kilns had been built, became the focal point of patronage by the Owari Tokugawa house. In 1610 three Akazu workshops, headed by Katō Tōsaburō, Katō Nimbei, and Katō Tahei, were appointed to the hereditary positions of "official" (*goyō*) potters; subsequent generations continued in that role until 1870. The official potters received land for their residences and workshops, rice stipends equivalent to those of low-ranking warriors, the right to use surnames, and other privileges.

The type of patronage given to Seto potters allegedly followed precedents from the late sixteenth century. According to lore recorded in Edo-period documents, six Seto potters had been singled out in 1563 for special support by Oda Nobunaga. In 1585 ten potters had been given similar appointments by Furuta Oribe. The traditions of the "Seto Six" and "Seto Ten" have been doubted by recent scholarship; even if they prove to be later inventions, however, they reflect a widespread feeling that Seto occupied a unique position in the realm of pottery production.

The three official potters of Akazu produced most of the tea ceramics required by the Owari Tokugawa house. (Other official kilns operated for shorter durations in the village of Shinano within Seto and in Ōhira Village in Mino.) Their activities and the sorts of ceramics they made reflect the changing role of the tea ceremony among the ruling military class during the Edo period, when tea drinking became a well-codified mode of social interaction rather than the experimental aesthetic adventure it had been in the sixteenth century. Tea ceramics made for daimyo, therefore, tended to forsake the assertively individual shapes of the Momoyama period and

return to conservative Chinese and Korean models. By the mid-seventeenth century the center for innovation in ceramic products shifted from Mino and other provincial kilns to the newly developing merchant-sponsored kilns within Kyoto.

Seto retained its reputation as the most desirable source of Chinese-influenced tea utensils, including tea caddies, tea-leaf storage jars, and *temmoku*-style tea bowls. Under the influence of the daimyo and tea master Kobori Enshū (1579–1647), certain sixteenth-century Seto tea wares attained elevated status within the context of the renewed esteem for elegant understated ceramics strongly reminiscent of Chinese models (as are nos. 59 and 60). Seto potters produced numerous tea wares for the commercial market in addition to those for official use. Seto's special status was supported by Owari Tokugawa policy that forbade production of Seto-style iron-glazed tea caddies in Mino pottery-making villages under Owari control. Revival of conservative styles of wares paralleled a retention of conservative technology. As late as 1678 the Tosa potter Morita Kyūemon recorded that old-style single-chamber *ōgama*—"of the same sort as the kiln used by Tōshirō"—were still being used in Seto to fire tea caddies, although multichamber kilns were used for utilitarian wares.

Some tea utensils (for example, nos. 45, 46, 51, and 52) were made at Mino kilns, especially in the early years of the Edo period. The Kamagane kiln in Kujiri, which predated the Ofuke kiln (see chapter 9) in the use of underglaze cobalt and the so-called Ofuke glaze on tea bowls bearing the Tokugawa crest, served as an official kiln for the Owari Tokugawa house throughout the seventeenth century (Ōkōchi 1979: n.p.). As of 1678, according to Morita Kyūemon's diary, kilns in Kujiri Village were producing Ofuke-glazed freshwater jars (*mizusashi*), vases, and tea bowls "of inferior quality." Most Mino potters, however, concentrated on turning out inexpensive popular wares aimed at the market centering around the new capital of Edo to the east (see chapter 13).

45 Tea bowl in Korean style

Possibly Mino ware
Edo period, early 17th century
Original attribution: Yellow Seto
Acquired from A. D. Vorce, New York
8.7 x 15.0 (3 7/16 x 5 15/16)
98.131

Light brown clay, darkened on exposed surface. Clear glaze, gray-green and suffused with opalescent blue where thick. Glaze applied by dipping bowl three times, forming irregular outline around foot. Irregular patch of glaze on foot. Two gold lacquer repairs on lip and vertical crack.





This bowl is unusual within the development of "orthodox" ash-glazed Mino and Seto wares with (excepting some Momoyama pieces) their consistent reference to Chinese models. The deep shape with gently expanding walls and thick rim, the broad carving on the base, the irregular outline of glaze around the foot, and the wide, low foot rim all refer to Korean tea-bowl prototypes that became popular in the sixteenth century. A similar bowl, also attributed to Mino, was owned by the influential tea master Sen Sōtan (1578–1658), grandson of Sen no Rikyū (Chadō Shiryōkan 1987: no. 36).

The bluish opalescence in the thick areas of the ash glaze is found on a group of some ten tea bowls known as "Hakuan type" because one of them was owned by Soya Hakuan (d. 1630), a physician who served the Tokugawa government (Hayashiya and Zauhō Press 1976: pls. 206–9). Similar in shape to this bowl, the Hakuan bowls also have a medial groove around the outside splashed with iron and copper pigments, an effect that suggests a connection to the Yellow Seto format.

The Hakuan bowls have been attributed to the Mino and Seto kilns, although no kiln-site evidence yet substantiates that assumption, and the materials and forming techniques differ from typical Seto and Mino products. Whether the Hakuan bowls represent a special exercise at the Seto-Mino kilns (in the manner of "Mino Karatsu"; see no. 40) or whether they are imitations of Yellow Seto made elsewhere, perhaps at a western Japanese kiln, has yet to be established.

46 Tea-ceremony water jar in shape of bamboo stem



Mino ware
Edo period, 17th–18th century
Original attribution: Ofuke, Owari
Morse attribution: Yellow Seto
Acquired from Yamanaka and Company, New York
18.2 x 18.8 (7 3/16 x 7 3/8)
99.74
Reproduced in color, p. 33

Buff clay. Trimmed foot rim, slightly concave base. Body grooved to suggest nodes in bamboo stem; lugs (partially missing, repaired with gold lacquer) shaped as trimmed shoots; one "leaf" molded in relief; round bosses around base represent trimmed roots. Transparent yellow ash glaze, stained brown in crackles, with areas of copper-green; brown iron slip on base. Gold lacquer repairs on rim.

Bases of thick bamboo stalks, cut off to an appropriate height and trimmed of their roots and side shoots, were not infrequently used in Japan as handy and essentially disposable containers. In the practice of the tea ceremony fresh green bamboo was cut to make vases and kettle-lid rests that could be discarded at the end of the ceremony (although pieces associated with influential tea masters tend to survive). This water jar combines naturalistic details (the shoot-shaped lugs) and abstract elements descended from the decor on Chinese celadon (the round clay bosses, here serving to indicate trimmed shoots and roots) to evoke a mighty bamboo trunk.

A Mino kiln was probably the source of this water jar. Sherds of bamboo-shaped water jars and vases with yellowish or slightly greenish ash glaze have been excavated from early seventeenth-century Mino kiln sites, including both Motoyashiki (ca. 1600–1630) and Kamagane (ca. 1610–35) in Kujiri Village. The careful, detailed ornamentation of this jar suggests a slightly later date, however. Splashes of copper-green around the rim, alongside the two lugs, and on the recessed lip made to receive a lacquer lid show a technical continuity with the copper and iron accents on Yellow Seto ware (see nos. 22 and 23) and serve to intensify the formal metaphor of a green bamboo stalk.



47 Serving bowl or tea-ceremony wastewater bowl

Seto ware
Edo period, 18th–19th century
Original attribution: Ofuke, Owari
Morse attribution: Yellow Seto
Acquired from Yamanaka and Company, New York
9.7 x 15.8 ($3^{13}/_{16}$ x $6^{1}/_{4}$)
97.60
Reproduced in color, p. 34

Light gray clay. Lappet motif stamped irregularly around outside of rim. Yellow ash glaze, olive-green where thick, stained brown in crackle. Glaze inside foot. Three large spur marks on unglazed foot rim. Large crescent-shaped crack in base. Gold lacquer repairs to lip and vertical cracks in walls.





In its shape and use of stamped lappet motifs, this ceramic object is based on Chinese bronze bowls of the Ming dynasty (1368–1644) used in the tea ceremony as wastewater bowls (*kensui*), and may have been made for that purpose. The glaze in the bottom, however, is abraded by a fine network of scratches such as might have been made by chopsticks, evidence that the bowl may have been used for serving pickles or other food in a *kaiseki* meal. Although the use of stamps for decoration became common on late Edo-period Seto wares, the simple, stately shape and the worn glaze of the bowl suggest an earlier date.

48 Tea-ceremony water jar with two handles

Seto ware
Edo period, 18th–19th century
Original attribution: Satsuma
Morse attribution: "Owari, typical Yellow Seto ware."
Acquired from Yamanaka and Company, New York
19.4 x 20.1 (7⅝ x 7¹⁵⁄₁₆)
98.2

Light gray clay, brown on surface, stained under glaze. Two sculpted handles. Large swags of thick iron slip, poured onto inverted vessel, producing green tint where iron has dissolved into ash glaze; ash glaze, taking on yellowish tonality from stained body, is greenish where thick, crackled. Base glazed inside foot. Gold lacquer repairs to vertical firing cracks; chips on handles and lip.



The broad swags of brown slip under ash glaze are unusual on Seto pieces, although some precedents are known in early seventeenth-century Ofuke wares (see no. 67). Ladling the slip onto the inverted vessel, moreover, is a technique usually associated with utilitarian rather than tea-ceremony wares. The shape of the handles and the vessel itself vaguely suggest the inspiration of Chinese bronze vessel shapes from the Ming dynasty (1368–1644). The recessed lip may have accommodated a ceramic lid, now lost, which would have had a knob matching the handles.

Despite the intended use for this jar, dark brown stains on the interior have penetrated the clay body, producing areas of brown cloud-shaped stain and giving a yellowish tint to the ash glaze, the true color of which is shown in the thick ring of pale green-gray glaze at the base. The staining suggests that the jar was used at some time to store a kitchen staple such as fermented bean paste (*miso*). A network of fine scratches on the exterior also suggests hard use, perhaps beginning after the Meiji Restoration of 1868, when interest in the tea ceremony was at a low ebb and collections of tea utensils were dispersed cheaply from daimyo residences in Edo.



49 Tea-ceremony water jar with plain rim

Seto ware
Edo period, 17th–18th century
Original attribution: Yellow Seto
Morse attribution: Seto, Tobi-Kusuri
Acquired from Yamanaka and Company, New York
16.3 x 20.4 (6 7/16 x 8 1/16)
98.454
Reproduced in color, p. 35

Medium gray clay. Flat base trimmed concentrically, edge beveled. Single horizontal groove incised around midpoint of body, partially hidden by glaze. Iron glaze stopping above foot on outside, just below rim on inside; color ranging from mahogany brown to opaque rust brown where thick, with iridescent surface; splashed with large patches of ash glaze that appear translucent amber, crackled; iron slip on outside wall below glaze, base, and interior. Glossy crescent-shaped area on base where piece rested on rim of large jar for firing.



This elegantly simple jar uses the same combination of iron and ash glazes that had been developed on sixteenth-century pieces fired in *ōgama*. Firing at a higher temperature in a multi-chamber climbing kiln produced more brilliant coloration than was possible with the *ōgama:* the brown glaze has an iridescent sheen, the ash glaze is translucent amber, and areas of mahogany brown occur where the two glazes flowed together.

This water jar typifies the "classic" Seto tea wares that continued to be made and appreciated throughout the Edo period. After the decline in popularity of the large sculptural forms of the Momoyama period, Seto potters responded to renewed preference for simple shapes and understated glazes. The shape of this jar derives from Chinese bronze prototypes from the Ming dynasty (1368–1644), which were first translated into Japanese ceramic form at Seto and other kilns in the sixteenth century. The thin horizontal rim, made to support a black lacquer lid (also continuing sixteenth-century taste), is balanced by the beveled edge of the flat base. In the high temperature of the kiln the cylindrical form warped to an oval at the rim, and the black lacquer lid was made to fit.



50 Tea-leaf storage jar with four lugs

Seto ware, Sobokai type
Edo period, 17th–18th century
Original attribution: Sobokai, date 1540
Acquired from Yamanaka and Company, New York
25.7 x 21.3 (10⅛ x 8⅜)
98.450

Fine-grained, medium gray clay, darkened on surface by use. Concentrically trimmed base, slightly concave. Four lugs on shoulder. Inscription, "Sobokai," incised on base. Iron glaze applied by ladle to inverted jar, creating swagged contour; ash glaze applied in thin band only to shoulder, running in irregular trails onto body and breaking, in places on shoulder, into yellow-brown patches with bluish edges. Inside unglazed.



With its four upright lugs positioned close to the slightly conical neck on the narrow, squared shoulder and its elongated ovoid body, this jar resembles a well-known Seto tea-leaf storage jar named "Yūdachi" (Evening Shower) in the Tokugawa Art Museum, Nagoya (Osaka Shiritsu Bijitsukan et al. 1973: no. 173). The exact date that the jar became the property of the Owari Tokugawa house is not documented, but it is mentioned in a record of 1763.

Like Yūdachi, the Freer jar is made with the skill and attention to detail usually accorded to tea caddies. Indeed, its shape resembles an outsized tea caddy more than the usual tea-leaf storage jar. The well-fired iron and ash glazes create a complex and dazzling surface, suiting the jar to display in the tea room alcove, or *tokonoma*.





51 Tea-leaf storage jar with four lugs on squared shoulder



Mino ware
Edo period, 17th century
Original attribution: Shidoro
Acquired from Hayashi Tadamasa, Paris
29.1 x 25.0 (11½ x 9¹³⁄₁₆)
00.51

Light gray clay, fine grained and hard. Concentrically trimmed base. Four lugs on shoulder. Single line incised at base of neck; broad band of decorative combing below angle of shoulder. Impressed mark on base shaped like a "walnut meat" (*kurumi-in*). Opaque brown iron glaze, stopping well above foot, splashed with ash glaze that appears black where well melted, yellow-brown where incompletely melted. Some kiln debris on shoulder. Inside unglazed.

This jar was initially thought to be Shidoro ware because the curious illegible mark on the base is identical to one on a jar so identified in the Morse collection, Museum of Fine Arts, Boston (Morse 1901: no. 1707). Some early texts ascribed the mark to Tōshirō and his near descendants in Seto. Known to traditional connoisseurs as "walnut" marks because of the convoluted form, versions of this sort of mark are found on tea jars and some sake bottles now firmly associated with Mino through archaeological evidence.

The walnut marks may be variants of the ornate ciphers (*kaō*) used as official signatures during the Edo period by the warrior class, professional tea-ceremony experts, and high-ranking artisans. An early example of the walnut mark is found on a tea-leaf storage jar with a relief figure of a monkey clinging to one of the four lugs, made and signed by Katō Kagenobu, the founder of the Motoyashiki kiln, in 1629 (Narasaki 1976: no. 116). Below Kagenobu's name is an inscribed cipher; the hand-inscribed rather than stamped walnut mark is written separately.

A tea-leaf storage jar bearing three similar stamped marks together with the potter's name, Tsukamoto Rokuemon, and a date in the autumn of 1738, was made in the Mino village of Dachi, now part of the city of Toki (Narasaki 1976: pl. 359). Dachi lay within the small domain of the Iwamura warrior house in eastern Mino. The Tsukamoto lineage claimed descent from a sixteenth-century warrior, and generations of the workshop served the Iwamura clan as "official" potters by supplying tea-leaf storage jars and Ofuke-glazed pieces in a manner that reflected the relationship of Seto and other Mino potters to the larger Owari Tokugawa clan (Ichinose 1966: 109–11).



Sherds with walnut marks are also excavated from the Ōkawa Higashi kiln complex within Ōkawa Village, now part of the city of Mizunami (Mizunami-shi Kyōiku Iinkai 1979: 82–83). Tea jars from that site show distinctive

52 Tea caddy



Seto or Mino ware
Momoyama or Edo period, 16th–17th century
Original attribution: Bizen
Morse attribution: Yellow Seto
Acquired from Siegfried Bing, Paris
7.6 x 8.0 (3 x 3⅛)
01.55

Buff clay, darkened on surface by use, with irregular streaks of orange oxidation. String-cut base. Iron glaze with splashes of opaque khaki brown ash glaze, overfired and almost lost from outside, intact on inside.

This jar was overfired to the point that the glaze has burnt off the exterior except for a few patches that appear khaki brown flecked with dark mahogany red. The interior, however, shows the familiar Seto-Mino combination of iron and ash glazes. One owner of the jar redeemed its technical faults by the inspired choice of flawed and yellowed ivory for the lid.



no. 51 continued



decorative combing on the body, a fact that argues for the association of the Freer jar with the Ōkawa Higashi kiln. After 1623, Ōkawa Village was part of land held directly by the Tokugawa government.

53 Tea caddy with spots of ash glaze



Seto ware
Edo period, 17th century
Acquired from Yamanaka and Company, New York
7.8 x 6.4 (3$\frac{1}{16}$ x 2$\frac{9}{16}$)
02.18

Light gray clay, dark brown on surface, with stripe of orange oxidation. String-cut base. Iron glaze, ranging from dark molasses to opaque rust brown; individual spots of light brown ash glaze on shoulder, running down body on side exposed to highest temperature during firing. Inside glazed. Dark lacquer repairs on rim.

This slender, heavy, understated jar has much in common with Seto tea caddies dating to the sixteenth century. The metallic luster of the glaze on one side and the carefully placed spots (rather than splashes) of ash glaze on the shoulder, however, resemble early Edo-period pieces fired in multichamber climbing kilns.



54 Tea caddy in Seto style



Said to be Chikuma ware from Shinano Province
Edo period, possibly 17th century
Original attribution: Chikuma
Morse attribution: Seto
Acquired from Yamanaka and Company, New York
8.3 x 7.6 (3$^{5}/_{16}$ x 3)
01.128

Buff clay, darkened on surface by use. Flat, concentrically trimmed base. Single line incised around midpoint of body. Iron glaze, appearing opaque chocolate brown mottled with translucent dark brown, with spots of transparent yellow ash glaze. Inside unglazed.

Information supplied by Yamanaka and Company stated that this tea caddy was "made from clay from the Chikuma River in Shinano Province [southern Nagano Prefecture]." Possibly this information was inscribed on the box, now lost, that originally contained the tea caddy. Chikuma ware is mentioned on a turn-of-the-century list of kiln names, but nothing else is known about the kiln (Ono 1935, vol. 6: 232).

The majority of Edo-period kilns in Shinano were established by potters moving into the mountainous interior from Seto, Mino, and Tokoname, and the resemblance of this tea caddy to the Seto-Mino tradition suggests that Chikuma ware was produced by a potter from that area. Most kilns located along the Chikuma River produced large utilitarian wares from dark-firing stoneware clay. The fine buff clay used for this piece must have been found only in small pockets, and its short supply may have contributed to a brief span of activity and hence the obscurity of the kiln. The production of a tea caddy suggests that the kiln may have been sponsored by one of the minor warrior clans based in castle towns along the Chikuma River, in emulation of the sponsorship of Seto and Mino by the Owari Tokugawa clan.



55 Wide-mouthed tea caddy



Seto ware
Edo period, 18th century
Original attribution: Tamba
Morse attribution: "Don't know what that is."
Acquired from American Art Association, New York
Formerly in collection of Thomas A. Waggaman, Washington, D.C.
7.6 x 7.3 (3 x 2⅞)
05.47

Light gray clay; surface concealed by iron wash. Concentrically trimmed base with scars of gravel. Iron glaze, mottled reddish brown to black, over iron wash; two finger marks in lower edge of glaze. Inside glazed.

Various features of this jar—the iron wash on the exposed clay, the use of gravel beneath the base for stacking—set it apart from standard Seto tea caddies. Nor are these features found on the small number of tea caddies made at the early Edo-period Tamba kilns. The jar may well be a product of one of the numerous and as yet poorly documented provincial kilns that produced close approximations of the coveted Seto tea caddies.

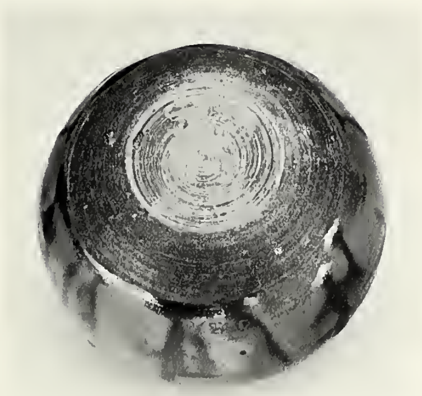


56 Tea caddy, Shunkei type

Seto ware
Edo period, 17th century
Acquired from American Art Association, New York
Formerly in collection of Thomas A. Waggaman, Washington, D.C.
5.6 x 7.7 (2 3/16 x 3 1/16)
05.37

Light gray clay. Concentrically trimmed base. Single groove around shoulder; single incised line around waist. Small chip in rim under glaze. Opaque reddish brown iron glaze ("persimmon"); translucent ash glaze, ranging from medium brown to black, applied by trailing over shoulder and body. Inside unglazed.





The "modernity" of this jar and number 57 contrasts to the conservatism of the preceding Edo-period examples. Here, faithfulness to conventions of Chinese tea caddies (such as the incised line around the waist) combines with precise workmanship and a new brilliance to the glazing. Such features suggest the workmanship of potters assigned to serve the Owari Tokugawa house in "official" capacity. The high quality of the "classic" tea caddies justifies Seto's continuing reputation as the foremost source of tea caddies within Japan.

Tea-ceremony lore associates the "Shunkei" style of glazing with a late sixteenth-century lacquer merchant by that name who commissioned some tea caddies at Seto. Shunkei was also the lay Buddhist name taken by the founding potter Tōshirō at the end of his life. Shunkei is thus the second of the six conventional categories of Seto tea caddies.

Tea caddies similar to this one and number 57 were excavated in 1960 from the Heiji kiln site within the former village of Akazu, now part of the modern city of Seto (Nezu Bijitsukan and Tokugawa Bijitsukan 1977: no. 100). The Heiji kiln was a multichamber climbing kiln that began operation in the early years of the seventeenth century and specialized in tea caddies.

57 Tea caddy, Shunkei type



Seto ware
Edo period, 17th–18th century
Original attribution: Seto, date 1750
Acquired from Yamanaka and Company, New York
7.7 x 6.7 (3 1/16 x 2 5/8)
01.136

Light gray clay. Concentrically trimmed base, slightly concave. Single line incised at waist. Opaque reddish brown iron glaze ("persimmon"); translucent ash glaze, ranging from yellow to brown, applied by trailing over shoulder and body. Inside unglazed.

This well-made jar is somewhat heavier than number 56 and less precise in overall workmanship. The angular shoulders and curving sides, the medial line, and the concentrically trimmed base all replicate features of Chinese tea caddies. The opaque rust brown glaze used on both jars is known as "persimmon" (*kaki*). The glossy effect of the persimmon glaze was dependent on the potter's ability to control the firing temperature, which was possible in a multichamber climbing kiln. The ash glaze was applied not by splashing but by trailing from a spouted container to create a pattern.



58 Small tea caddy

Seto ware
Edo period, 18th–19th century
Acquired from Rufus E. Moore, New York
4.0 x 5.5 ($1\frac{5}{8}$ x $2\frac{3}{16}$)
01.136

Light gray clay. Concentrically trimmed base. Opaque reddish brown iron glaze ("persimmon"), splashed on neck and shoulder with ash glaze ranging from translucent yellow to dark brown. Inside unglazed.

The overall format is similar to numbers 56 and 57, but the execution is slack and the trailed ash glaze lacks the vigor of the earlier pieces.





59 Tea caddy, replica of "Hirosawa"

Seto ware, or from another kiln working in Seto style
Edo period, late 17th century
Original attribution: Seto, date 1750
Acquired from Yamanaka and Company, New York
8.0 x 6.1 ($3\frac{1}{8}$ x $2\frac{7}{16}$)
01.135
Reproduced in color, p. 36

Light buff clay, concealed by iron wash. String-cut base. Opaque reddish brown iron glaze ("persimmon"); shoulder coated with black iron glaze running down front of jar to base in three trails. Inside glazed.

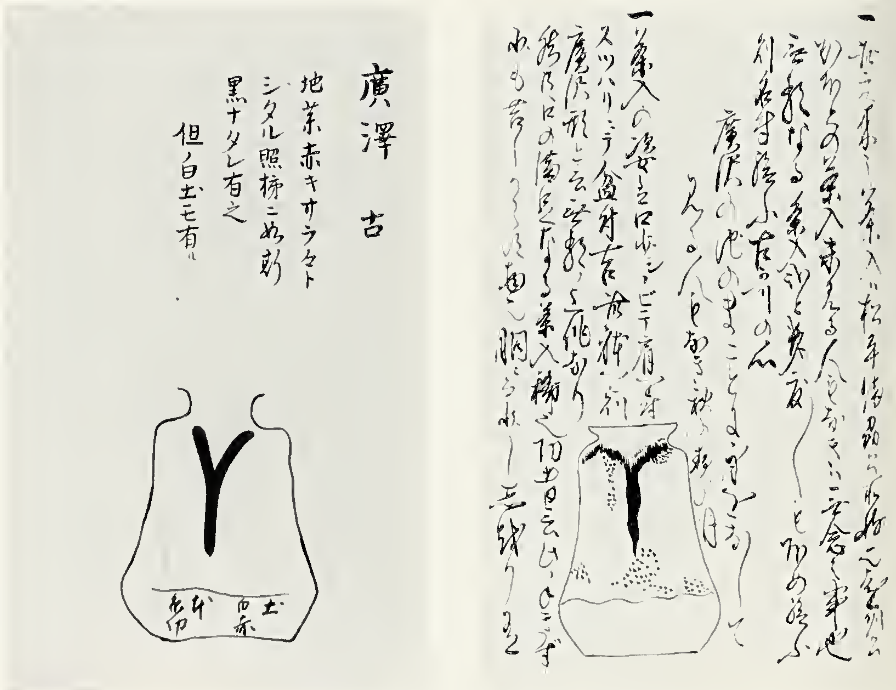


Figure 12. Ink sketches of "Hirosawa" tea caddy, with notes on origin of name and description of shape, glaze, and clay, from untitled and unsigned bound books. Japanese, Edo period, probably 19th century. Library of the Freer Gallery of Art and Arthur M. Sackler Gallery, call numbers 797.H6 and 797.M23.

The original Seto tea caddy named "Hirosawa" was made in the late sixteenth century and gained repute as a possession of the tea master Kobori Enshū (1579–1647), who named the jar after a pond in Kyoto famous as an autumn moon-viewing site. It was the prototype (*honka*) for one substyle of the Kinkazan category of tea caddies. After passing through a series of well-known collections, the jar is now in the Kitamura Museum, Kyoto (Hayashiya 1979: no. 54).

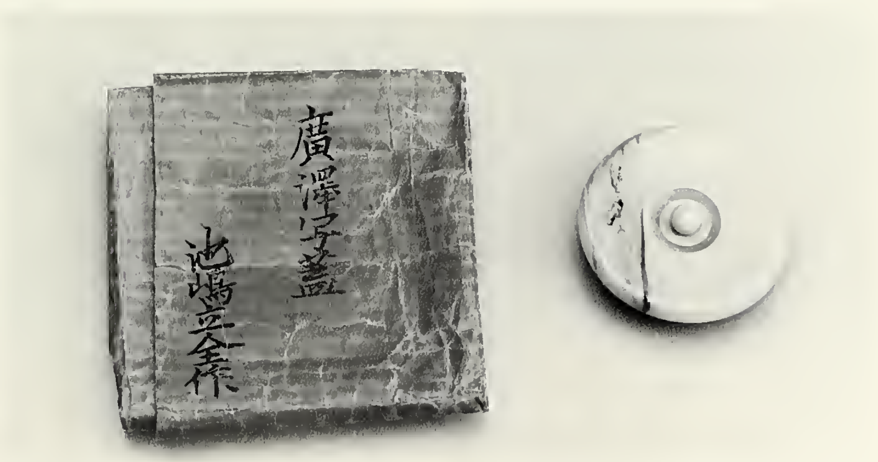
As tea-ceremony activities gradually produced a body of famous ceramic objects known by name, the honorable custom of making replicas (*utsushi*) of those objects developed apace. Such replicas served as study pieces for connoisseurs; satisfied customers who wanted to experience the ownership and use of something close to the original; and demonstrated the virtuosity of master potters. Replicas of the Hirosawa tea caddy are recorded by the early seventeenth century, and the tea caddy was sketched and described in detail in published tea-utensil handbooks beginning in the late seventeenth century (see fig. 12). Such handbooks probably served as guides to potters who were not privileged to study the actual Hirosawa.

This Hirosawa replica has a second ivory lid made by the ivory craftsman Ikejima Ritsuzen (active late seventeenth–early eighteenth century), whose workshop in Edo served the shogunate and prominent warrior houses. The Freer tea caddy's association with Ritsuzen probably means that it formerly belonged to a warrior's collection. Lids of differing styles were used in tea ceremonies of varying degrees of formality. Ritsuzen himself acquired a Seto tea caddy of the Shunkei type that became famous as the "Ikejima *katatsuki*," and he outfitted it with four ivory lids.

The extra lid for this replica of Hirosawa is contained in a folded paper envelope signed by Ritsuzen. Like the lid of the original Hirosawa, this lid is lined with silver foil rather than the usual gold-foil paper. Enshū is said to have chosen silver to reflect the association of the jar's name with the autumn full moon.






廣澤写蓋
池嶋立全作

60 Tea caddy, replica of "Ochibo"



Seto ware or Kyoto ware in Seto style
Edo period (1615–1868), date uncertain
Original attribution: Bizen, date 1650
Morse attribution: Bizen
Acquired from Yamanaka and Company, New York
8.5 x 5.7 (3⅜ x 2¼)
01.126

Light brown clay; some bloating. String-cut base. Single horizontal grooves inside neck, on shoulder, and around median of body; faceting around base; multiple vertical slashes of uneven length, concentrated in lower half of body. Thin brown iron wash completely covering outside. Triangle of thin ash glaze on shoulder, running down side in single drip. Inside unglazed.

One motivation for the establishment of pottery workshops in Kyoto in the early seventeenth century is said to be the desire to produce Seto-style tea ceramics within the capital. Indeed, the early workshops employed potters recruited from Seto. The original tea caddy that bore the name "Ochibo" (Gleanings) is attributed to the Seto-born potter Man'emon, who worked in Kyoto during the second quarter of the seventeenth century.

Ochibo belonged to the warrior Sagawada Kiroku (1579–1643). It was named by his tea-ceremony instructor, Kobori Enshū (1579–1647), who evoked the use of the word in a poem in the *Ise monogatari* (Tales of Ise):

If I were to learn
That poverty impelled you
To pick up fallen ears,
I should be most happy
To join you in the fields.[1]

Presumably the vertical slashes suggested the stray stalks of rice left standing in a field after the harvest. Ochibo became the eponymous prototype for a substyle within the Nochigama category of Seto tea caddies as defined by tea-ceremony tradition. The ambiguous Nochigama category includes both Seto and Kyoto products. The appearance of this jar is so close to the original Ochibo that it should probably be considered not just another piece within the Ochibo category but a faithful copy (*utsushi*) of the original.

1. Translation by Helen McCullough, *Ise Monogatari* (Stanford, Calif.: Stanford University Press, 1968), 107.



61 Gourd-shaped tea caddy with two lugs



Seto or Kyoto ware, in presumed style of Mo'emon (early 17th century)
Edo period, 19th century
Original attribution: Zeze
Morse attribution: Shigaraki
Gift of Mr. M. Tomkinson, Franche Hall, Kidderminster, England
6.7 x 7.7 (2⅝ x 3$\frac{1}{16}$)
02.189

Buff clay. String-cut base. Two lugs on shoulder. One large and three small indentations evenly spaced around lower body. Cross-shaped mark incised on base. Iron glaze, appearing rust brown with gritty texture where thin, lustrous dark brown where thick. Inside glazed.

The cross-shaped mark incised on the base of this jar imitates the mark allegedly used by the potter Mo'emon, sometimes identified as one of the "Six Masters of Seto" said to have been authorized by Oda Nobunaga in 1563 to use personal marks on their pieces. The pieces by Mo'emon fall within the Nochigama category of Seto tea caddies, now considered to date to the early decades of the seventeenth century.

Early nineteenth-century printed texts on tea-ceremony utensils were an important source for potters who produced both fakes and honest replicas of earlier tea caddies. Where the texts simply listed the marks of Nochigama potters, the later potters were left to invent appropriate vessel shapes. The printed texts reproduced Mo'emon's mark as it appears on the Freer jar, but the mark is drawn with bars of equal length on the few extant early seventeenth-century tea caddies attributed to Mo'emon. The potter who made this jar clearly was working from an erroneous text, although it is impossible to know whether he intended to produce a marketable fake or simply used the distinguished mark as an appropriate ornament to his exercise in Nochigama style.





62 Tea caddy with two lugs, in Oribe style



Seto ware or Kyoto ware, in alleged style of Sōi (early 17th century)
Edo period (1615–1868), date uncertain
Original attribution: Shino
Morse attribution: Kyoto; later, "Very fine, possibly Oribe!"
Acquired from Siegfried Bing, Paris
8.2x 4.7 (3¼ x 1⅞)
01.56

Buff clay, darkened on surface by use. Concave base. Two lugs. White slip extending slightly below clear glaze. Underglaze iron painted decoration over shoulder and much of body, showing brush strokes; on one side, flying geese and pattern resembling "tie-dyed" textile, painted in reserve; on opposite side, vertical faceting and incising. Potter's mark incised on base: ideogram for "well" (*i*). Inside unglazed.

The mark that appears on the base of this diminutive wheel-formed and manipulated jar is said to have been used by Sōi, an amateur potter active in Kyoto during the early seventeenth century. Virtually nothing else is known about him. A jar of identical size, shape, and mark in the Nezu Institute of Fine Arts, Tokyo, has the same elongated lugs and motif of flying geese painted in reserve to resemble the technique of Gray Shino (Nezu Bijitsukan and Tokugawa Bijitsukan 1977: no. 86). It is also attributed to Sōi. This jar has lost all the accessories provided by previous owners. The Nezu jar, however, retains a document stating (on the basis of the style of calligraphy) that its storage box and a separate box for two silk storage bags were inscribed with the attribution to Sōi by the famous tea-ceremony collector and connoisseur Matsudaira Fumai (1751–1818). Another jar with Sōi's mark is in the Morse collection, Museum of Fine Arts, Boston (Morse 1901: no. 4021).

Were it not for the purported association of the Nezu jar with Fumai, it would be easy to imagine that all three jars were the products of a nineteenth-century potter. The technique of imitating Gray Shino by painting in reserve appears on a dish that dates without question to the nineteenth century (no. 111). The mark of Sōi, like those of Mo'emon (no. 61) and Dōmi (no. 63), was published in nineteenth-century handbooks on tea ceramics. Regardless of the date of this jar, however, it was clearly inspired by Momoyama-period black-glazed Oribe-ware tea caddies (Hayashiya 1974b: nos. 83, 85, 86).



63 Tall slender tea caddy

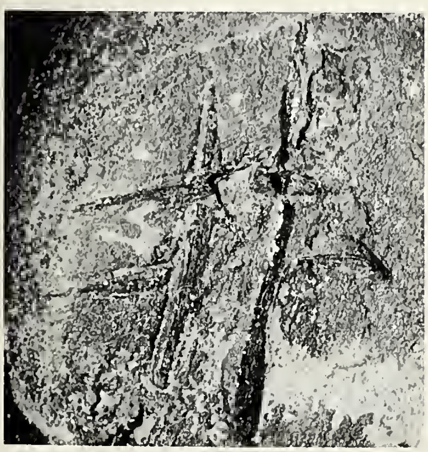


Seto or Kyoto ware, in presumed style of Asakura Dōmi (early 17th century)
Edo period, 19th century
Original attribution: Takatori or possibly Kūchū
Morse attribution: "Don't know what it is."
Acquired from Rufus E. Moore, New York
9.6 x 4.1 (3³⁄₁₆ x 1⅝)
00.108

Buff clay. Flat base, broadly beveled, slightly concave; S-shaped crack in center. Vertical faceting. Triangle-shaped potter's mark incised on base, to left. Thin translucent glaze with matte surface, appearing ochre where thin, gray where thick, brown at rim and lower edge; black flecks throughout. Three long drips of translucent iron glaze. Inside glazed.

Nineteenth-century tea-ceremony texts attributed a triangle-shaped mark to the Nochigama potter named Asakura Dōmi, who worked in the style associated with the warrior and tea master Furuta Oribe (1544–1615). The Morse collection in the Museum of Fine Arts, Boston, contains one Shino-glazed vessel said to be by Dōmi (Morse 1901: no. 4023). Morse's information showed Dōmi to be from Kyoto, but other texts associated him with Seto. This slender, elongated tea caddy, made by a knowledgeable potter, does resemble the form of early seventeenth-century Mino tea caddies in the Oribe style, such as number 42, although almost all the sculptural detail has been smoothed out.

detail of base, no. 62





64 Bowl

Seto ware
Edo period, 18th–19th century
Original attribution: Satsuma, known as Seto Satsuma
Morse attribution: "More like Shidoro."
Acquired from Bunkio Matsuki, Boston
8.2 x 14.2 (3¼ x 5⅝)
97.95

Buff clay. Chocolate brown, matte iron glaze mottled with lighter brown; rim dipped into ash glaze, appearing opaque light brown on rim, translucent reddish brown where running down body. Base glazed except for foot rim.

The simple shape of this bowl, entirely without affectation, is at variance with the ornamental glazing based on the combination of ash and iron glazes used on tea wares since the sixteenth century. It may have served as a rice bowl rather than a tea bowl. Bowls of similar shape, combining iron and ash glazes, were collected from the Kamita kiln site in Shimo Handagawa Village, within the Seto area (Seto-shi Rekishi Minzoku Shiryōkan 1989, vol. 8: 198–99).





65 Tea-ceremony ladle stand



Seto ware
By Katō Shun'u (d. 1827)
Edo period, late 18th–early 19th century
Original attribution: Banko
Morse attribution: Seto
Acquired from Japanese Trading Company, New York
10.8 x 6.1 (4¼ x 2 7/16)
98.446

Light gray clay, darkened on surface by use. Potter's mark, "Shun'u," without frame, impressed on base to right. Clear ash glaze under copper-green (*rusu*) glaze streaked with bluish white, forming thick welt just above base. Clear glaze on inside. Relief figure of tiny frog climbing over rim.

This conical vessel is designed to hold the long-handled bamboo ladle used in the tea ceremony. The fresh green color of the copper-tinted ash glaze known as *rusu* hints at the fact that such ladle stands were frequently executed in bronze as part of a formal set of utensils. Here, however, the green glaze is playfully combined with the relief figure of a spring peeper that scales the rim of the vessel.

Shun'u was the studio name used by a well-known Seto potter from Akazu Village, the third-generation Katō Bu'emon (d. 1827). During the An'ei era (1772–81), Shun'u was commissioned to make glazed tiles for repairs to the Owari Tokugawa family mausoleum at the temple Jōkōji, built in 1652. Shun'u commonly affixed his seal to the right-hand side of the base of his pieces, in contrast to the usual practice of putting the seal to the left.





66 Tea-ceremony water jar with four-lobed rim

Seto ware
Edo period, 19th century
Original attribution: Oribe
Morse attribution: Ofuke
Acquired from Yamanaka and Company, Kyoto
10.4 x 22.8 (4⅛ x 9)
11.382

Gray clay, dark brown on surface. Clear glaze, crackled, appearing brown over heavily reduced body; rim dipped into rice-straw ash glaze tinted with copper (reduced to red), which runs down in uneven trails. Red lacquer repairs to worn areas on rim. Black lacquer lid.





Unanticipated heavy reduction during firing caused the copper-tinted glaze around the four-lobed rim of this basin to turn coral red, although the potter probably intended for the glaze to become green. Two basins in the Morse collection, Museum of Fine Arts, Boston, that bear green glaze but exhibit variations on the lobed rim are probably by the same potter (Morse 1901: nos. 2719, 2720). As such, they are related to nineteenth-century "revivals" in Seto of the early seventeenth-century Oribe style (see nos. 113–17). The four-lobed rim evokes the *mokkō* silhouette closely associated with court culture (no. 68).

The copper-tinted glaze known locally as Agano from its association with the Kyushu ware by that name was formulated in a base of opaque white rice-straw ash glaze, and the fired color was a milky pale green rather than the translucent dark green of the original Oribe glaze or the later variant known as *rusu*. Agano glaze came into use in Seto during the latter part of the eighteenth century and gradually spread to other centers for utilitarian ceramics in central Japan.

9 · Ofuke Ware

DURING THE EDO PERIOD (1615–1868), production of ceramics within the Owari Tokugawa domain expanded significantly beyond the traditional centers of Seto and Mino. A phenomenon closely associated with daimyo patronage of ceramics and with amateur participation in pottery production is the emergence of small production sites located within the spacious gardens attached to daimyo residences. Called "garden kilns" (*niwayaki*), these intimate workshops reflected the close involvement aesthetically and financially of the ruling military class in the development of ceramic production. The sponsorship by the Owari Tokugawa house of the Ofuke garden kiln and other kilns in Nagoya and Edo provides a model for this unusual type of production.

Since the garden kilns were usually operated by professional potters specially selected to serve the daimyo house, they are inseparable from the existence of "official" kilns, and in many discussions the two terms are used interchangeably. In most cases it seems appropriate, however, to draw a distinction between the steady and often large-scale operation of official kilns within the matrix of the commercial ceramic centers (Seto, in the case of the Owari Tokugawa) and the intermittent, small-scale activity at the garden kilns in which daimyo and their families, retainers, and guests frequently participated directly. A major aspect of the garden kilns was their value as entertainment; indeed, many of the kilns are named after gardens whose Chinese-style names incorporate the character for "pleasure" (*raku*), including the Kōrakuen kiln within the Mito Tokugawa garden in Edo, the Kairakuen kiln at the Wakayama residence of the Kii Tokugawa house, and the Rakurakuen kiln named after the garden at the Owari Tokugawa main residence in Edo.

Ofuke ware takes its name from the compound within Nagoya Castle known as Ofuke-no-maru that was used as the private residence of the Owari Tokugawa house. Construction of Nagoya Castle began in 1601, and the Ofuke-no-maru area was completed around 1619 (Miyaishi 1981: 108). The garden in the Ofuke-no-maru was finished in time for an official visit in 1634 by the third shogun, Iemitsu (1604–1651; Ōkōchi 1973: 100). A large lotus pond was excavated and an artificial hill constructed northeast of the pond (in a location dictated by principles of geomancy to keep evil influences out of the castle; see fig. 13).

That hill became known as Seto Mountain (Setoyama). A pottery workshop may have begun operation on the slopes of Seto Mountain within a few years after completion of the garden; it was certainly active by 1678, when the visiting Tosa potter Morita Kyūemon recorded the presence within the castle of a kiln used for "tea caddies" (that is, tea-ceremony ceramics). The workshop was operated by the three lineages of official pot-

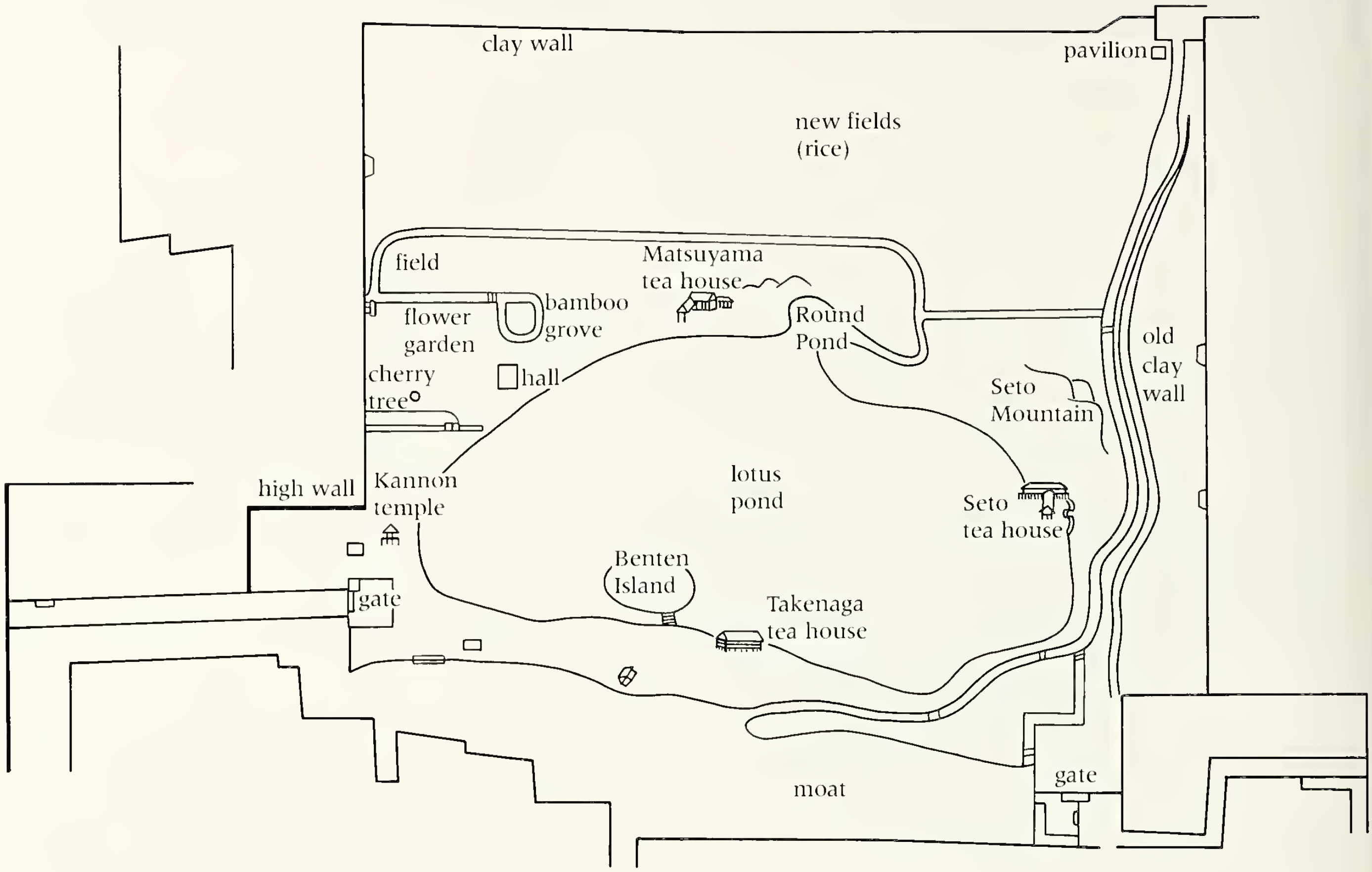


Figure 13. Plan of Ofuke-no-maru compound in Nagoya Castle as of 1820. (Adapted from Ōkōchi 1979: n.p.)

ters from Akazu. A 1768 diagram of the garden shows three small climbing kilns, as does a sketch map of 1849. The kilns and a thatch-roofed workshop lay within view of the "Seto tea house" at the pond's edge, and the vista evoking the smoking chimneys of the real Seto gave a new twist to the landscape-garden tradition of recreating famous scenic spots of Japan or China.

Not until 1721 did the first reference to the pottery made at the castle workshop as "Ofuke ware" occur with respect to tea bowls listed in an Owari Tokugawa inventory of tea room utensils (Ōkōchi 1981: 110). Only a few extant objects (none in the Freer collection) bear impressed "Ofuke" marks (Ōkōchi 1981: fig. 44). Thus, many aspects of the ware and its early production are not clearly understood. "Ofuke glaze" is the name given to a nearly transparent ash glaze with a faint gray-green tone that is associated with wares made at the Ofuke kiln. In fact, that type of glaze had already appeared at early seventeenth-century Mino kilns within Kujiri Village (Motoyashiki, Kamagane, and Seianji) that also fired Oribe wares (Faulkner and Impey 1981: 83–85). Different on the one hand from the golden yellow ash glaze derived from the Yellow Seto tradition, Ofuke glaze is also distinguished from the stronger green of celadon, even though it is sometimes called "Ofuke celadon." (A true celadon glaze, pale turquoise in color, was attempted briefly at the Yashichida kiln [Narasaki 1976: pl. 102].) Carved and molded decoration on some Ofuke wares does show influence of Chinese celadon (see no. 70), but Ofuke glaze is frequently

found combined with underglaze cobalt decoration (see nos. 70, 71, and 73–75), evidence that it was designed to replicate the colorless glaze found on cobalt-decorated porcelain. The glaze was compounded from wood ash and a local iron-bearing weathered granite called Chikura stone.

A second glaze associated specifically with wares made for the official use of the Owari Tokugawa house, and therefore with the Ofuke kiln, was the opaque milky white glaze called *unofu* (see nos. 70, 76, and 77). According to tradition, the glaze was developed at the beginning of the seventeenth century by the first generation of official potters and designated immediately as a "reserved" glaze (*tome-gusuri*). It was compounded from local Mikawa feldspar and various ashes derived from nettle-tree and camellia wood, and rice bran (Osaka Shiritsu Bijitsukan et al. 1973: no. 82, 144). By the late eighteenth century the glaze came into use on commercial wares (such as no. 101).

Whether Ofuke ware should properly be termed "official ware" or "garden pottery" is difficult to determine, reflecting in part the ambiguous usage of those terms. Some pieces made at the Ofuke kilns were clearly amateur exercises (see no. 84), but the majority appear to have been made entirely by Seto professionals. As official wares distinguished in form and glazing from ordinary Seto production, consisting for the most part of tea-ceremony utensils or of ritual vessels based on time-honored Chinese shapes, they were appropriate for use by the Owari Tokugawa family in its own residences, in family temples, shrines, and mausoleums, and as presentations to retainers and other daimyo. Drawing upon antique Chinese ceramics from esteemed warrior collections as their models, the styles of ware produced at the Ofuke kiln to "represent" the Owari Tokugawa house clearly reflect the family's pride in its high status as one of the three cadet branches of the ruling Tokugawa lineage. The Ofuke workshop within the Ofuke-no-maru garden served as a picturesque evocation of the full-scale commercial operations at the Seto kilns, a valuable economic asset of the Owari Tokugawa domain.

A key figure in the history and definition of the Ofuke kiln is Chin Gempin, the Japanese name given to a Chinese immigrant, Chen Yuanbin (1587–1671; see fig. 14). Japanese accounts describe Gempin as a potter, but he was actually a scholar and government official. A native of Hangzhou, Gempin first visited Japan in 1621 and made the acquaintance of Hayashi Razan (1583–1657) and other important Japanese neo-Confucian scholars. In 1638, fleeing the chaos at the end of the Ming dynasty, Gempin reached the Kyushu port city of Nagasaki. He was able to secure a position within the Owari Tokugawa domain at the modest annual stipend of sixty *koku*.[1]

While in Owari, Gempin wrote a study on the Chinese philosopher Laozi, and with the Nagoya priest Gensei composed and published a collection of some eighty poems. Some of his poems, written in his own accomplished hand, are preserved on a six-fold screen belonging to the Nagoya branch of the Kyoto temple Higashi Honganji. Gempin designed the mausoleum for the first head of the Owari Tokugawa house, who died in 1650. He is also credited with stimulating the development of judo in Japan and even with introducing the method of preparing a Chinese fried cake that became a famous product of the Nagoya area.

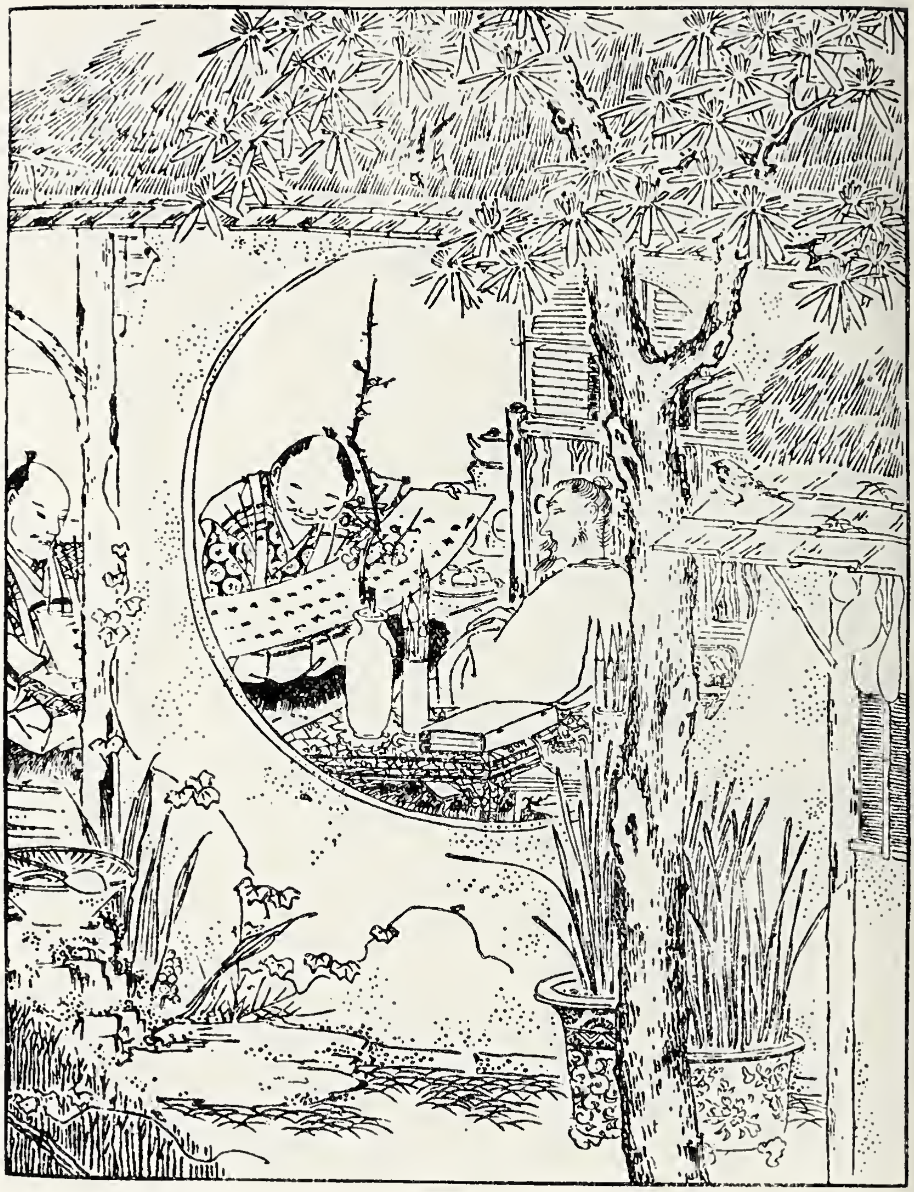


Figure 14. The Chinese scholar Chin Gempin receives visitors at his residence in Nagoya. The guests, who are admiring his calligraphy, are probably warriors from the Owari Tokugawa domain. (Okada and Noguchi 1869, vol. 1: 178)

Clearly, Gempin's role in Owari was to introduce various aspects of contemporary Chinese culture; his presence as a living exponent of the skills of the scholar-official lent prestige to the domain that sponsored him, and his work paralleled that of refugee Chinese scholars sponsored by other major daimyo houses. Far from being a "potter," therefore, Gempin probably served as an aesthetic adviser to the skilled potters working at the Ofuke kiln. His activities added cachet to the reputation of the daimyo-sponsored Ofuke kiln, just as the legendary Chinese training of the "founding potter" Tōshirō bolstered the reputation of Seto wares as authentic replicas of Chinese pieces. It is probably not coincidental that the legend of Tōshirō was being developed just at the time Gempin was active in Nagoya.

Numerous objects in diverse styles have been handed down (many in Owari temples) as "Gempin ware." The Nagoya branch of the Higashi Honganji owns two bowls surviving from a set of one hundred bowls "made" by Gempin and dedicated to the temple by the Owari Tokugawa

house. The hemispherical bowls resemble popular late Ming porcelain in form and decoration. Gempin used an impure variety of cobalt that appears blue-gray under the clear glaze, brown where accidentally exposed, to inscribe his signature and large single Chinese characters written in archaic seal script; the glaze is nearly transparent (Narasaki et al. 1981b: pl. 155, fig. 40). Gempin undoubtedly applied the calligraphy to wheel-thrown forms made by professional Seto potters.

Other ceramics handed down as Gempin ware range from faithful replicas of Vietnamese tea bowls (no. 73) to tea utensils of distinctly Japanese shape decorated in cobalt with motifs only distantly derived from Vietnamese or Chinese porcelain. Following traditional terminology, however, all pieces attributed to Gempin are classified as Annam *utsushi* (copies of Vietnamese wares). Use of impure cobalt (*gosu*) is the common denominator. The first use of *gosu* in Seto is customarily credited to Gempin (Miyaishi 1981: 108), just as the first production of tea caddies at Seto is credited to Tōshirō.

Kiln-site excavations in 1978 and 1979 showed, however, that *gosu* was being used in combination with Ofuke-type ash glaze as early as the 1620s both at the Kamagane kiln in Ōhira Village, within Mino, and at the Anada Number 1 kiln in Seto. Ōhira became part of the Owari Tokugawa domain in 1619. The cobalt-decorated wares excavated from the sites support documentary evidence that both Kamagane and Anada served as official kilns for the Owari Tokugawa house (Ōkōchi 1979: n.p.). Use of cobalt on Ofuke wares continued the association of cobalt with ceramics made for the Owari Tokugawa house. The domain regulated the mining of cobalt ore. Not until the nineteenth century, with the local development of true porcelain, did cobalt decoration become widespread on commercial Seto and Mino ceramics (see nos. 101, 104, and 105).

After a period of activity during the seventeenth and eighteenth centuries, the Ofuke kiln closed for some time. It appears to have been revived circa 1823–25 by the tenth head of the Owari Tokugawa house, Naritomo (1793–1850). Reflecting the greater diversity of products being made in Seto, the later kiln's repertory extended to include porcelain of the same type being made in Seto as well as replicas of Korean ceramics from the Choson period (1392–1910; nos. 78 and 79). Operation of the Ofuke kiln ceased with the fall of the Tokugawa government and disbanding of the domain system in 1870 (Ōkōchi 1981: 110–11).

1. A *koku* is a measure of rice, equal to roughly five bushels, that was used to express the revenues of daimyo and salaries of officials and retainers.

67 Tea-ceremony water jar with two handles



Mino ware, Ofuke type
Edo period, 1st half 17th century
Original attribution: Shino, later amended to Oribe
Morse attribution: "Simply Shino."
Acquired from Tozo Takayanagi, New York
18.4 x 18.6 (7¼ x 7$^{5}/_{16}$)
93.3
Reproduced in color, p. 37

Buff clay; some bloating in bottom. Two strap handles with incised vertical lines and appliquéd studs. Three stump feet. Designs of cloud collars on neck, chevrons on body, incised with broad-edged blade. Ash glaze, crackled, greenish where thick; applied in two coats on outside, one coat on inside, wiped off flange and base; irregular trickles of brown iron glaze from rim between handles; six round spur marks in glaze of recessed rim; three small spur marks in bottom.

This large jar with its drum-shaped body lifted on three stump feet, its two wide handles, and its heavy rolled lip curling in to support a matching clay lid (now lost but indicated by the scars of clay wads used to support it during firing) embodies the most fashionable shape for freshwater jars during the first two decades of the seventeenth century. Similar dribbles of iron glaze appear on the rims of "Mino Iga" water jars produced at the Motoyashiki kiln (Narasaki 1976: pls. 82, 83). The base of an Oribe-ware water jar with three stump feet, found near the Motoyashiki and Kamagane kilns, is inscribed with a date corresponding to 1612 (Narasaki 1982: 222).

Compared to Motoyashiki pieces such as number 40, however, the overall restraint of this piece suggests a slightly later date. Moreover, the greenish tone of the glaze (intensified by a double application to the outside of the vessel) and the geometric motifs carved with a blunt blade indicate that Chinese celadon from the Ming dynasty (1368–1644) also served as stylistic reference for this jar. Sherds with carved Chinese motifs under pale green glaze were found at the Kamagane kiln (Narasaki 1976: fig. 218), which is thought to have operated circa 1615–35.



Such vessels are usually identified as early Ofuke-type wares, although the intended effect may have been a true green glaze rather than the nearly colorless "Ofuke celadon." The Yashichida kiln (ca. 1615–35) did succeed in firing an intense blue-green glaze on carved and molded Chinese-style pieces (Narasaki 1976: pl. 102), but efforts to produce celadon did not continue as the Ofuke glaze gained in favor.

68 Four-lobed tea-ceremony water jar with two handles



Ofuke ware
Edo period, mid-17th century
Original attribution: Iga
Morse attribution: Iga
Acquired from Yamanaka and Company, New York
18.4 x 18.0 (7¼ x 7⅛)
99.73
Reproduced in color, p. 38

Light gray clay. Two handles shaped like silk-cord knots. Vestiges of decoration in underglaze cobalt on walls. Clear glaze, crackled, gray-green where thick, partially wiped off base. Thin, clear glaze on inside; three small spur marks in bottom. Large, irregular circular scar on base.

The body of the jar was formed by slicing the walls of a wheel-thrown cylinder and joining them in the four-lobed shape known as *mokkō*, a Chinese-derived motif associated with Japanese court culture based in Kyoto. The *mokkō* silhouette appeared in designs of family crests and on textiles used for court costumes, while the four-lobed form was popular as a shape for lacquer incense burners as well as for ceramic tea-ceremony vessels made at Kyoto kilns. The design of this jar thus reflects the impact of Kyoto ceramic styles on provincial kilns throughout Japan by the mid-seventeenth century.

Two handles shaped like knotted silk cords exhibit the Kyoto potters' penchant for replicating other materials in clay. The jar probably once had a ceramic lid with a matching knot for its handle.

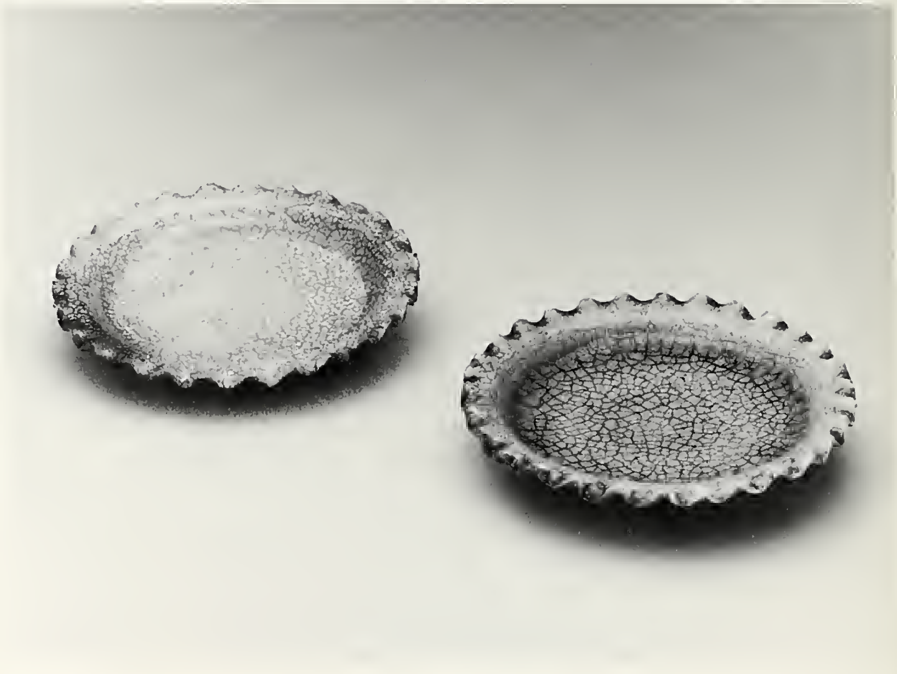
Blurry areas of deep blue on the walls of the jar are vestiges of decoration with underglaze cobalt that dissolved into the clear glaze. The color areas suggest the jar was made soon after the opening of the Ofuke kiln around 1634. The Ofuke glaze with its high ash content proved inimical to cobalt decoration, and caused it to blur and run as happened here. Later potters solved the problem by applying the cobalt pigment as a thick paste pressed through paper stencils.



69 Two small dishes with pleated rims

Mino ware, Ofuke type
Edo period, 17th–18th century
Gift of Ōkōchi Sadao, Nagoya
Larger dish: 2.5 x 12.1 (1 x 4¾)
1988.14 and 1988.15

Light gray clay. Pleating on narrow everted rim. Clear glaze, crackled, greenish where thick; inside of foot rim glazed; glaze wiped off edge and outside of foot rim.





Small dishes with pleated rims, based on Chinese prototypes, were made at Mino *ōgama* kilns beginning in the early sixteenth century and continued to be a standard product of the Edo-period kilns. In the early examples pleating was applied directly to the edge of the curved wall; the form of Edo-period versions was more elaborately articulated, with pleating applied to a clearly defined everted rim. In contrast to the *ōgama* dishes with flat bases (which bear the ring-shaped stacking scar typical of *ōgama* products), the Edo pieces had carved foot rims and were supported on the edges of the foot rim for firing; moreover, the sixteenth-century ash glaze was replaced by the nearly colorless Ofuke glaze. Edo-period dishes of this type were made in larger sizes as well.

These two small dishes adhere to the standard later form, but their origins from the hands of different potters, probably at separate kilns, are shown by disparities in materials (including the tonality of the glaze) and details of execution (such as the diameter of the foot rim).

70 Vase for Buddhist altar





Ofuke ware or possibly Mino ware in Ofuke style
Edo period, 18th–early 19th century
Original attribution: Seto, date 1700–1740
Morse attribution: Yellow Seto, date 1630
Acquired from Bunkio Matsuki, Boston
34.9 x 10.9 (13¾ x 4⅛)
01.119
Reproduced in color, p. 39

Light gray clay. Two lion-head–shaped loop handles. Incised decoration on neck and base; molded and hand-formed relief decor of peonies accented with underglaze cobalt blue. Clear glaze, crackled, yellow-green where thick. Splashed on both sides of neck with opaque bluish white *unofu* glaze. Clear glaze on inside.

An exemplary "official" ware, this vase combines elements from Chinese altar vases of different periods and formats. The elongated form with trumpet neck and narrow foot derives from cobalt-decorated porcelain vases of the late fifteenth-century Ming dynasty (1368–1644); moreover, the incised lines on the neck and base echo the imagery of plantain leaves and lotus panels painted in cobalt on such Chinese vases. The relief decoration of peony vinescrolls on the body, however, is based on green-glazed vases, jars, and incense burners from the Longquan kilns of the Yuan dynasty (1280–1368). Movable clay rings, now lost, were fired in place where they rested on unglazed inner edges of the lion-head loop handles.

The relief decoration accented with cobalt relates this vase to a group of incense burners with similar decoration associated with the Mino kilns. One was excavated from the Motoyashiki kiln that is datable to around 1600–1630 (Narasaki 1976: fig. 205). At least three bear incised dates in the 1680s and 1690s together with their makers' names and names of villages within Mino (Narasaki 1976: pls. 135, 136; Narasaki 1982: 225).

These Ofuke-glazed, cobalt-decorated pieces were made for private use and distribution by the Owari Tokugawa house. Many of the incense burners still belong to Buddhist temples within the Owari Tokugawa domain, where they probably once stood on the altar between a pair of vases of this type. As the quintessential official wares from a daimyo-sponsored kiln, these objects quote elements from the types of Chinese ceramics once owned by leading military houses of the Muromachi period. Just as Muromachi warriors donated Chinese ceramics to important temples, the Owari Tokugawa equipped their family temples with Ofuke-ware vases and incense burners that resembled the esteemed Chinese wares.

A slightly smaller vase of the same type in the Morse collection, Museum of Fine Arts, Boston (Morse 1901: no. 2795), lacks the accents of cobalt pigment and *unofu* glaze.

71 Large sake bottle







Ofuke ware or Seto ware in Ofuke style
By Katō Shuntai (1802–1877)
Edo period, mid-19th century
Acquired from Yamanaka and Company, New York
28.4 x 14.5 (11³⁄₁₆ x 5¹¹⁄₁₆)
98.452
Reproduced in color, p. 39

Light gray clay. Incised and stamped motifs accented with underglaze cobalt. Oval potter's seal "Shuntai" impressed on base to left of center. Clear glaze, gray-green in tone, crackled and stained brown by sake. Foot unglazed.

Katō Sōshirō (known by his studio name Shuntai) was born into one of the three "official" workshops in Seto that performed hereditary service for the Owari Tokugawa clan. His family descended from Katō Nimbei, who had moved to Seto from Mino in 1610. Shuntai has been called the foremost Seto potter of the late Edo period. At the age of fifteen he succeeded to the head of his family workshop in Akazu Village and began participating in the operation of the Ofuke kiln as well. He received his studio name in 1831 from the eleventh Tokugawa shogun, Ienari (1773–1841). Inscriptions on some of his pieces state his imaginary pedigree as a twenty-seventh generation descendant of the "founding potter" of the Seto kilns, Tōshirō. From 1851 to around 1860, following alleged difficulties over gambling debts, Shuntai worked in various parts of adjacent Mino Province. In 1866 he resumed his official duties at the Ofuke kiln, only to have both the kiln and position of official potter abolished after the Meiji Restoration of 1868 (Kikuta 1973: 124–26).

Shuntai's reputation rests solidly on an enormous quantity and variety of work, including exercises in various traditions of Seto and Mino wares (he seems to have been largely responsible for initiating the production of "revivals" of sixteenth- and seventeenth-century Mino-ware types at the Seto kilns; see nos. 106–17) as well as Korean styles and imitations of Hagi, Takatori, and other Japanese ceramics associated with the tea ceremony and daimyo patronage (Cort 1988: 45–46).

This bottle combines "Ofuke celadon" glaze and large, stamped motifs accented with underglaze cobalt blue. The geometric Chinese motifs are joined by the *aoi* (*Asarum caulescens*, or wild ginger plant), whose heart-shaped leaves, in clusters of three, appeared in the crest of the Owari Tokugawa house and other Tokugawa lineages. The *aoi* leaves and the use of Ofuke glaze suggest that the piece was probably made at the Ofuke kiln inside Nagoya Castle, although Shuntai and the other official potters also made pieces to order for the Owari Tokugawa house at their own workshops in Seto.

72 Serving bowl in style of Gempin







Seto ware
Edo period, 19th century
Original attribution: Gempin, date 1625
Acquired from Bunkio Matsuki, Boston
Formerly in collection of Ikeda Seisuke, Kyoto
5.8 x 16.7 (2 5/16 x 6 9/16)
00.85

Buff clay; three bloats in wall. White slip, irregularly stained. Underglaze iron painted decoration. Written in underglaze iron: character *eki* in bottom and "Chin Gempin" (followed by cipher) on outside below rim. Clear glaze. Five small spur marks in bottom. Slip and glaze inside foot.

The Chinese scholar-official Chen Yuanbin (1587–1671), known in Japan as Chin Gempin, was an influential figure in the early operation of the Ofuke kiln. Two tea bowls from an original group of one hundred made at the Ofuke kiln, decorated in underglaze cobalt with archaic seal-script characters by Gempin and signed by him, survive in the Nagoya Honganji, a temple patronized by the Owari Tokugawa house (Narasaki et al. 1981b: pl. 155, fig. 40). Gempin wrote his signature in large, bold characters on the walls of those bowls at a time when professional potters in Kyoto were just beginning to mark their wares with modest seals impressed inconspicuously on the base. The activities of the Chinese scholar at the Ofuke kiln lent prestige to the wares, and his signature became a sort of trademark.

"Gempin ware" continued to be made at both Ofuke and Seto into the nineteenth century. This bowl replicates both the signature with cipher and the seal-script character, but its format is not the Chinese- or Vietnamese-style blue-and-white ware usually associated with Gempin. Instead, it borrows techniques of Chinese Cizhou-style ware, known misleadingly in Japanese tea-ceremony circles as Decorated Korean ware. The thin body is coated with white slip, and the decorations are rendered in iron pigment under a clear glaze. Most imported Cizhou style pieces incorporated into the tea ceremony were tea bowls, but this bowl's thick rim suits it to use as a serving bowl.

73 Tea bowl in style of Vietnamese ware



Ofuke ware
Edo period, 17th century
Original attribution: Gempin
Morse attribution: Gempin
Acquired from Bunkio Matsuki, Boston
8.9 x 14.1 (3½ x 5⁹⁄₁₆)
98.441

Light gray clay, brown on surface, stained in areas around cracks. White slip; double coating of slip in bottom only. Underglaze painted decoration in faint blue-gray cobalt: two horizontal lines at midpoint of body, single lines below rim and just above base, single ring in bottom; three floral sprays and three geometric designs paired, equally spaced around outside. Clear glaze, finely crackled, yellowish green where thick. Glaze has popped off above cobalt in some places.





Figure 15. Tea bowl on high foot, Vietnam, Le dynasty, ca. 1600. Original attribution: "Very old Hizen [Arita]—probably Gorohachi." Off-white clay; blue-gray cobalt decoration under clear glaze, stained by tea; Japanese lacquer repairs, h. 10.4 cm (4 1/8 in.); d. 13.2 cm (5 3/16 in.). Freer Gallery of Art, 02.13

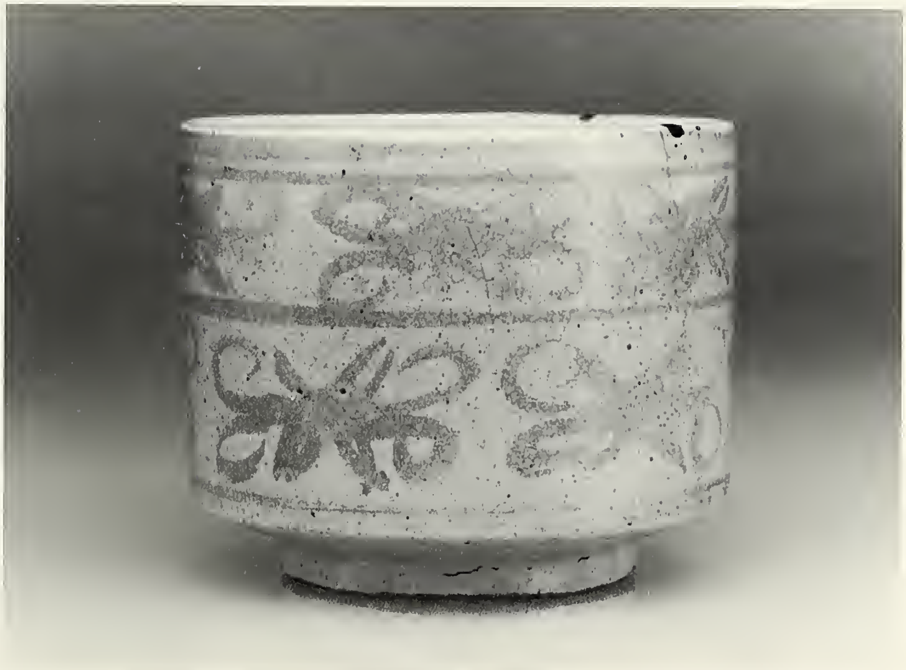
With its high, wide foot and sparse decoration in underglaze cobalt, this bowl imitates the appearance of Vietnamese bowls that entered the Japanese market during the sixteenth and seventeenth centuries and became popular as tea bowls (see fig. 15). Specifically, it resembles a famous Vietnamese bowl that belonged to Tokugawa Ieyasu (1542–1616), the first Tokugawa shogun, and was bequeathed to the Owari Tokugawa branch of his descendants. The bowl, now in the Tokugawa Art Museum, Nagoya (Mikami 1984: pl. 319), is the type known in Japan as Red Annam because it combines overglaze enamels in red and green with blue-gray underglaze cobalt decoration. The cobalt decoration on this bowl is close enough to that on the Tokugawa bowl to suggest that this one is an exact copy, minus the enamels, which were not yet within the technical capacity of Seto potters.

Like much cobalt-decorated pottery made at the Ofuke kiln (as well as in Seto at the Anada Number 1 kiln and elsewhere), this bowl became identified as "Gempin ware," named for the Chinese scholar-official Chen Yuanbin, called Gempin in Japan. The materials of the Freer bowl closely resemble the clay body and glaze of the two tea bowls, inscribed and decorated by Gempin, in the Nagoya Honganji. Both the bowl and foot warped severely during firing. The glaze in the bottom shows considerable wear from the bowl's use for serving tea.

74 Cylindrical tea bowl

Ofuke ware, Decorated Seto type
Edo period, late 18th–19th century
Original attribution: Karatsu
Morse attribution: Uncertain; later, "Imitation of Goroshichi."
Acquired from American Art Association, New York
Formerly in collection of Samuel Colman
9.0 x 11.3 (3⁹⁄₁₆ x 4⁷⁄₁₆)
02.69

Buff clay. Spiral carved in center of base; S-shaped firing crack in base. Pale blue-gray underglaze cobalt painted decoration of two tiers of repeated motifs. Clear glaze, greenish where thick. Inside of foot glazed.



"Decorated Seto" is one of a number of ambiguous terms traditionally applied to wares from the Ofuke kiln. Certain pieces of pottery decorated with grayish cobalt under a clear glaze are classified not as Gempin ware (see nos. 72 and 73) but as Decorated Seto, although the latter name is also applied confusingly to iron-decorated Seto ware of the nineteenth century. The distinction between the two terms is not clear, nor are the terms applied consistently, although on the whole, pieces called Decorated Seto seem to reflect the freely drawn, sparse decoration found on some Chinese export porcelains of the late Ming dynasty (1368–1644).

Morse's attribution reflects further confusion formerly surrounding the identity of early Japanese blue-and-white wares. He associated this bowl with Takehara Goroshichi, a potter allegedly trained in China and employed at various kilns in northern Kyushu in the early seventeenth century. At one time all local pottery imitations of Arita blue-and-white porcelain were attributed to Goroshichi (or Gorohachi), as was the Vietnamese bowl in figure 15. The true identity of Goroshichi—if indeed he existed—is still shrouded in uncertainty.

The cylindrical walls, broad low foot, and decoration derived from the Buddhist thunderbolt (*vajra*) motif resemble features of a famous Decorated Seto bowl owned by the Kyoto monk, calligrapher, and tea man Shōkadō Shōjō (1584–1639) and more recently by the industrialist and influential collector Masuda Don'ō (1847–1938; Ono 1935, vol. 1: 430–31). Whereas the silhouette of the Shōkadō bowl is soft and irregular, however, this bowl is formed as a thin, hard cylinder; it may be a copy of the early Decorated Seto type made during the latter phase of operation of the Ofuke kiln, roughly between 1790 and 1871.



75 Individual serving dish with design of pine seedling

Ofuke ware
Edo period, late 18th–early 19th century
Acquired from Spier Collection, London
3.9 x 21.3 ($1\frac{9}{16}$ x $8\frac{3}{8}$)
06.25

Buff clay, darkened on surface by use. Decoration of pine seedling incised and painted in blue-gray underglaze cobalt. Line of cobalt painted over incised line on curved sections of rim. Clear glaze, yellow in tone, closely crackled and stained; areas of violet blue opalescence where thick. Foot unglazed. Wear in bottom.





Many aspects of this dish bring to mind earlier Mino wares. The form was wheel thrown and then reshaped as a rectangle; the rim on the two long sides was bent up and sliced off. The base was trimmed as a rimless, recessed circle in the manner of late sixteenth-century Mino ware such as seen on numbers 23, 24, and 27. The diagonal placement of the large single motif echoes the design of Shino-ware dishes of the early seventeenth century (see no. 30).

The auspicious motif of pine seedling, which bears connotations of longevity and new growth, was closely associated with the New Year, when it was used in doorway ornamentations. Probably made as one of a set for tableware use, the dish exhibits the conservative design and refinement suited for use in a daimyo household.

76 Oval bowl in shape of rice bale

Ofuke ware or Mino ware in Ofuke style
Edo period, 19th century
Acquired from Bunkio Matsuki, Boston
9.8 x 21.8 (3⅞ x 8⅝)
99.76

Light gray clay. Hand formed. Clear glaze, crackled and stained brown; upper coating of opalescent blue glaze (*unofu*) running irregularly down outside and inside, pooling in bottom, with areas of yellow-brown, violet blue, and turquoise; pitted. Clear glaze inside foot.





This shape, derived from Korean ritual vessels of the Choson period (1392–1910), seems to have been introduced to the Japanese ceramic repertory at the Hagi kilns established by Korean immigrant potters in the early seventeenth century. In Japan the oval form was interpreted to be half of a traditional straw-wrapped rice bale, an auspicious object associated with the wealth of the harvest and the folk deity Daikoku. In smaller versions the shape was used as a tea bowl (see no. 84); this large bowl could have been used for serving food, as a rinsing bowl for sake cups, or as a freshwater jar for the ceremony. The popularity of the shape at the nineteenth-century Ofuke kiln reflects the revival of many classic Momoyama-period ceramic shapes and formats during the mid-nineteenth century (seen in nos. 106–17).

In many cases the rice-bale shape was constructed by slicing in half lengthwise a wheel-thrown form and attaching a foot rim. This heavy bowl was pinched entirely by hand, possibly by an amateur potter. The *unofu* glaze poured around the rim over the clear Ofuke glaze has turned an intense opalescent blue, tinged in the bottom with turquoise and yellow-brown.

77 Oval bowl in shape of rice bale

Ofuke or Seto ware
Edo or Meiji period, 19th century
Original attribution: Owari, possibly Akazu
Morse attribution: Ofuke
Acquired from Bunkio Matsuki, Boston
9.9 x 18.2 ($3^{15}/_{16}$ x $7^{3}/_{16}$)
01.23

Grainy gray clay, medium brown on surface. Incised decoration of two half-medallions with different designs on narrow ends of bowl, enclosed by radiating lines. Clear glaze, yellowish where thick, opalescent blue at lower edges and in droplets; in bottom, pool of opaque white glaze (*unofu*) edged with streaks of opalescent blue. Foot unglazed.





The dark, grainy clay is not characteristic of Ofuke or Seto/Mino, but the workmanship is that of a skillful potter. The rim of the thin, wheel-thrown bowl was stretched into an oval shape, and the walls were carved deftly with medallions resembling those on the Korean tea bowl shaped like a rice-bale in the Owari Tokugawa collection (fig. 16), a detail that suggests some connection to the Seto-related kilns. Further support for a Seto or Ofuke attribution comes from its comparison with a bowl in the Metropolitan Museum of Art, New York (93.1.3), that has the same design motifs oriented to the broad sides of the bowl and bears the stamp of Katō Shuntai (see no. 71).

The Freer Gallery piece is slightly overfired, which caused the *unofu* glaze to separate into its component parts. The opaque white element pooled in the bottom and was surrounded by radiating blue streaks, and opalescent blue droplets formed around the foot.



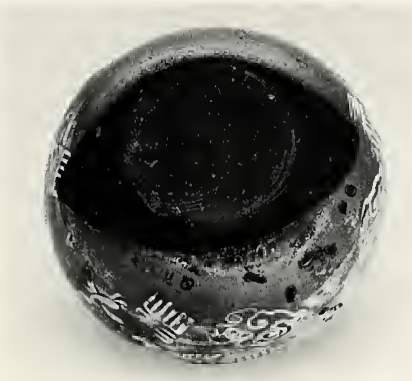
Figure 16. Tea bowl in shape of rice bale, Punch'ong ware, Korea, Choson period, 15th–16th century. Dark brown clay; stamped and incised decoration inlaid with white slip, under clear glaze, h. 9.5 cm (3 3/4 in.); d. 11.1–12.3 cm (4 3/8–4 7/8 in.). The Tokugawa Art Museum, Nagoya

78 Small incense burner with slip-inlaid stamped decor

Ofuke ware
Edo period, 19th century
Original attribution: Korean, Unkaku; later amended to Japanese
Morse attribution: "Maybe Satsuma, modern."
Acquired from Sato, Nagasaki
5.3 x 7.7 (2⅛ x 3$^{1}/_{16}$)
11.363

Dense, dark brown (Sobokai) clay. String-cut base. Stamped motifs of flying cranes of two types, "auspicious clouds" and "Genji incense," inlaid with white slip brushed horizontally over body and partially removed. Clear glaze with soft sheen, applied by dipping, appearing gray over dark body, opaque white where thick in droplets. Inside unglazed. Silver lid with openwork cloud pattern.





Known in Japan as *mishima*, the enduringly popular technique of inlaying stamped patterns with slip was learned from Korean *punch'ong*-ware bowls of the fifteenth and sixteenth centuries that were used in Japan as tea bowls. The numerous *mishima*-decorated tea-ceremony utensils produced at the nineteenth-century Ofuke kiln are characterized by a fresh, light touch.

This incense burner displays the auspicious motifs, common on Korean *punch'ong* ware, of cranes and clouds, known in Japan as *unkaku*. The Ofuke potter interpolated the Japanese geometric patterns known as Genji incense from the court amusement of arranging sticks of assorted incense into patterns named for the chapters in the famous twelfth-century novel *Tale of Genji*. This small incense burner, made to be held in the hand for intimate appreciation of the incense aroma, evokes the courtly pastime of guessing the identity of "Genji" incense combinations.

79 Shallow tea bowl with brushed slip decoration

Ofuke ware
Edo period, 19th century
Original attribution: Mishima
Morse attribution: Karatsu
Acquired from Yamanaka and Company, New York
5.7 x 15.0 (2¼ x 5¹⁵⁄₁₆)
98.498

Dense, dark brown (Sobokai) clay. White slip brushed thinly in narrow band on outside, broadly and generously on inside, under glaze. Clear glaze with soft sheen, appearing gray over dark clay body, and milky opaque where thick; some pinholes surrounded by pinkish blush. Five irregularly shaped spur marks in bottom; five scars on glazed foot ring.





Extant order books kept by nineteenth-century "official" potters in Seto show that the Owari Tokugawa house frequently placed orders for tea-ceremony utensils decorated in the Korean manner with white slip brushed over a dark clay body. The orders specified dark Sobokai clay to contrast with the brushed slip patterns or stamped designs filled in with white slip. Many such pieces were fired at the Ofuke kiln, but the potters operating that kiln received the leftover Sobokai clay for their own use (Osaka Shiritsu Bijitsukan et al. 1973: nos. 70–71).

80 Vase with large geometric handles





Seto ware
Meiji period, late 19th century
Original attribution: Gempin
Acquired from Yamanaka and Company, New York
27.2 x 18.6 (10¾ x 7⁵⁄₁₆)
98.483

Buff clay. String-cut base. Two handles. Opaque white glaze on upper body and handles, applied in two layers, crackled; thin iron glaze on lower body, partially wiped off lower wall and base. Drips of cobalt blue and iron brown glaze on front, over vertical indentation; accents of iron glaze on handle bosses.

This vase reveals an aesthetic confusion brought on by the wish to respond to the foreign market that opened up after 1859. The wheel-thrown and altered form of the cylindrical base, with impressed accents around the base, distantly recall Japanese ceramic vase forms evolving from Momoyama-period prototypes; the layered glaze with accents of color continues a format found in early Ofuke ware (see no. 67). The oversized, angular handles, however, seem patterned after European silver or porcelain. At the time this vase was made, the potential of the foreign market was being addressed far more effectively by porcelain kilns in Seto and Mino.

10 · Rakurakuen Ware

THE FIRST "GARDEN KILN" sponsored in Edo by the Owari Tokugawa house was built in 1673 in the garden of the Toyama detached residence, within what is now Shinjuku ward, at the instruction of the second head of the domain, Mitsutomo (1625–1700). Both potters and raw materials were brought to Edo from Seto for the occasional firings of the kiln during the daimyo's periods of obligatory residence in the capital. The kiln's activity lapsed for a while but was revived in 1840 during the rule of the twelfth head of the house, Naritaka (1810–1845), a veritable pottery enthusiast. Early wares from the kiln are sometimes called Toyama ware to distinguish them from the revival products known as Rakurakuen, after the name of the garden at the rear of the Owari Tokugawa main residence in Ichigaya. The relationship between the ware names and places is not entirely clear, and two kilns may have operated simultaneously for a period (Ōkōchi 1979: n.p.).

Most extant Rakurakuen wares, identified by large imposing seals, are associated with the nineteenth-century kiln. They include both low-temperature Raku pieces and high-temperature wares with Seto and Mino glazes and underglaze cobalt. An unusual vase in the Freer Gallery collection (no. 83) that uses purple lead-based enamel glaze over a white body replicates the appearance of the Chinese-style purple and turquoise enamel-glazed porcelain wares from the Kairakuen, Zuishi, and Otokoyama kilns maintained by the Kii branch of the Tokugawa house within its domain headquartered in Wakayama.

81 Figure of Sambasō



Rakurakuen ware
Edo period, mid-19th century
Acquired from Siegfried Bing, Paris
Formerly in collection of Ninagawa Noritane, Kyoto
46.5 x 28.3 (18 5/16 x 11 1/8)
01.78
Reproduced in color, p. 40

Buff clay. Hand formed, hollow. Incised and stamped designs on costume. Square seal "Rakurakuen-sei" (product of Rakurakuen) impressed near hem of garment, on proper right side of figure. Yellow ash glaze on garment and feet; bluish clear glaze on face; iron glaze on cap and in pupils of eyes.

The figure represents Sambasō, one of the three characters in the Nō play *Okina*, which originated in ancient folk beliefs and prayers for a bountiful harvest. The play always came first in a program of Nō plays, and was performed on felicitous occasions such as the New Year. In the performance the handsome young man Senzai danced first, and was followed by the god of longevity, Okina, who wore the bearded white mask of an old man. Then came Sambasō, who danced twice, first without a mask and then wearing a black version of the Okina mask. In contrast to the mysterious solemnity of Okina's dance, both of Sambasō's dances were lively and comical.

This figure is identified by its costume (with designs of cranes and pine seedlings, connoting longevity and new life), active posture with right arm upraised and left arm outstretched (probably once holding a dance fan), and facial expression representing Sambasō as he performed his first dance, when he chants the ancient cries of *yo, hon, ho!* The figure was probably meant to be displayed in the alcove of a formal drawing room at the New Year. Freer acquired this figure from the Paris dealer Siegfried Bing (1838–1905), who was famous for supporting art nouveau and promoting Japanese antiques in Europe.

A paper label formerly pasted inside the figure bore a date of 1880 and the name of Ninagawa Noritane (1835–1882), the Japanese ceramics connoisseur and dealer who published *Kwan Ko Dzu Setsu* (1876–79), the text that served as basic reference for Edward Sylvester Morse in the formation of his collection of Japanese ceramics that is now in the Museum of Fine Arts, Boston. Ninagawa's note identified the piece as a "beloved possession" and dated it "about fifty years ago," that is, circa 1830.



82 Figure of Shōki the Demon Queller



Rakurakuen ware
Edo period, mid-19th century
Original attribution: Iga
Morse attribution: Kyoto, later amended to Rakurakuen
Acquired from Zerego, Genoa
37.3 x 22.8 (14 11/16 x 9)
00.56

Cream clay. Hand formed, hollow. Square seal "Rakurakuen-sei" (product of Rakurakuen) impressed on inside of hem edge at back of figure. Yellow ash glaze. Repairs to sword, hair, hem, and sleeves; demon's horns missing.

The folkloric figure of Shōki (Ch.: Zhonggui) originated in the story of an eighth-century Chinese scholar who committed suicide after he was deprived of his rightful honors in a civil service examination because his features were ugly. Nevertheless, when the emperor had a nightmare, loyal Zhonggui appeared to chase the ghosts away. The grateful emperor restored Zhonggui's honors and named him Demon Queller.

Images of Shōki, garbed as a scholar but brandishing a double-edged sword, were displayed in Japan (as in China) on the fifth day of the fifth lunar month, when demons were thought to be especially troublesome. In Japan the day marked the festival of Tango-no-sekku, now popularly known as Boys' Day, which is consecrated to prayers for the healthy and successful future of male children.

83 Vase



Rakurakuen ware
Edo period, mid-19th century
Acquired from Yamanaka and Company, New York
19.7 x 12.7 (7¾ x 5)
98.485
Reproduced in color, p. 41

White clay. Decoration of bands of incised geometric motifs from neck to below shoulder. Large square seal "Rakurakuen-sei" (product of Rakurakuen), in seal script, on base. Deep purple, lead-based enamel glaze. Thin purple glaze on base and inside neck. Traces of green lead glaze adhering to feet. Inside unglazed.

Both the aubergine enamel glaze used on this vase and an equally bright turquoise glaze were probably inspired by similar glazes on Chinese porcelains of the late seventeenth and eighteenth centuries. The glazes are more readily associated, however, with daimyo-sponsored "garden kilns" other than Rakurakuen, such as the Kairakuen kiln operated in Wakayama by the Kii Tokugawa house. Nonetheless, Owari Tokugawa tea-ceremony records of the early nineteenth century document the use of turquoise-glazed utensils from the garden kiln (presumably Rakurakuen) as well as from Ofuke (Ōkōchi 1981: 110). Their production was made possible by the development at Seto of a white body that approached the appearance of porcelain (see chapter 16). The body of this vase was probably prepared and fired in Seto, with only the quick firing of the low-temperature enamel glaze being carried out within the Rakurakuen garden.





11 · Tea-Ceremony Ceramics Made by Amateur Potters at Seto-Related Kilns

THE INVOLVEMENT OF AMATEUR potters in the production of tea utensils can be traced almost to the beginning of specialized production of tea ceramics by professional potters in the late sixteenth century. One famous instance is the collaboration in Kyoto between the calligrapher, designer, and sword connoisseur Hon'ami Kōetsu (1558–1637) and the second and third heads of the Raku workshop. The expertise of the professional, who provided the raw materials and glazed and fired the finished products, was indispensable to the flights of fancy of the amateur. Amateur potters in the Owari domain availed themselves of distinctive Seto and Mino clay and glazes together with the Raku-type clay and glazes more universally used by amateurs.

In the Owari domain in the nineteenth century, active patronage of ceramics by the twelfth head of the Owari Tokugawa house, Naritaka (in office 1839–45), coupled with a heightened popular interest in tea drinking, led to the emergence of numerous amateur potters among the warriors and retainers. Aside from the Ofuke kiln in Nagoya Castle and the Rakurakuen kiln in Edo, the amateur enthusiasts also had access to two other "garden potteries" established under Naritaka's patronage—the Hagiyama kiln for Raku ware located in the Ofuke-no-maru garden, and Higashiyama, built in 1843 in the Owari Tokugawa suburban residence (outside the castle walls) and operated by the same potters who staffed the Ofuke workshop (Ezaki 1981: 116–17).

Among the best-known Nagoya warriors who were also amateur potters is Hirazawa Kurō (1771–1840), who built his own kiln in Nagoya after retiring from his official post and gained a name for his complete devotion to pottery. Kurō is said to have been the teacher of Ichie Hōzō (1768–1852), another warrior who from his youth was fascinated by pottery. In turn, Hōzō is said to have guided Murase Bikō (1829–1896) in setting up his private workshop, which began as an amateur's amusement but eventually became the Murase house's professional occupation after the Meiji Restoration of 1868. Bikō and his son operated the Fujimi workshop to make tablewares in eclectic styles, but production shifted to tiles in 1918 and continues to the present day (Ezaki 1981: 117–18).

Ōhashi Shūji (1795–1852) was a merchant rather than a warrior, and also a devoted practitioner of *chanoyu*. Having studied pottery for some time in Kyoto, he took his pieces to be fired at kilns in Seto and Mino and was a close associate of Katō Shuntai (see no. 71) and other professionals. Most of his works used high-temperature glazes in the style of Shino, Oribe, and Yellow Seto wares, and some of his tea utensils were selected for use in Owari Tokugawa tea gatherings (Ezaki 1981: 118).

84 Tea bowl in shape of rice bale

Probably Ofuke ware, by an amateur potter
Edo period, 19th century
Original attribution: Hagi, date 1780
Morse attribution: Tsushima
Acquired from Yamanaka and Company, New York
8.9 x 10.7 (3½ x 4¼)
00.39
Reproduced in color, p. 42

Fine-grained, yellowish brown clay with areas of orange flush. Hand formed over cloth-covered mold; imprint of coarse fabric on inside. Incised decoration inlaid with white slip under clear glaze; white where thick. Inside of foot unglazed.



Two tea bowls in the Tokugawa Art Museum, Nagoya, provide clues to the identity of this bowl: one (fig. 16) is a Korean bowl from the Choson period (1392–1910) passed down in the Owari Tokugawa house as a famous tea-ceremony utensil; the other (fig. 17), slightly smaller and with a large round Ofuke seal impressed on the base, is a careful copy of that bowl by a professional potter working at the Ofuke kiln. The Korean bowl is distinguished by two different motifs within the medallions at either end of its "rice bale" form: one is a fanciful flower and the other a starlike shape. Those motifs are replicated on the Ofuke bowl and also on the Freer Gallery bowl, although the drawing on the Freer bowl is spidery and tentative. Smaller still than either of the two bowls, the Freer bowl was probably made by an amateur potter who knew the Korean tea bowl well. The clay body and glaze are identical to the materials of the marked Ofuke bowl.





Figure 17. Tea bowl in shape of rice bale, named "Mangoku," Ofuke ware, Edo period, 19th century. Fine-grained, red-orange clay; stamped and incised decoration inlaid with white slip under milky glaze; large impressed seal, "Fuke sei" (made in Ofuke), unglazed, h. 8.1 cm (3 3/16 in.); d. 11.3 cm (4 7/16 in.). The Tokugawa Art Museum, Nagoya

85 Cylindrical tea bowl with faceted sides

Probably Rakurakuen ware, by an amateur potter
Edo period, late 18th–19th century
Original attribution: Iga (attributed to Kōetsu while in Iga)
Morse attribution: Owari?
Acquired from Bunkio Matsuki, Boston
8.8 x 10.3 (3½ x 4¹⁄₁₆)
98.439

Buff clay. Hand formed, heavy. Vertical faceting on one side of wall; incised undulating horizontal line on opposite side of wall; incised spiral in bottom; incised ring on base. Chocolate brown iron glaze, glossy on side exposed to highest temperature during firing (over facets), matte on opposite side. Foot unglazed.



The features of this little bowl, including the undulating horizontal line incised partway around the wall and the broad flat base resting on a low, small foot, make aesthetic reference to ceramics of the Momoyama period.

The Rakurakuen kiln's use of Seto-style iron glaze is confirmed by a marked bowl in the Morse collection, Museum of Fine Arts, Boston (Morse 1901: no. 4074), and a marked tea caddy in the Walters Art Gallery, Baltimore (49.1158). Some tea wares with this glaze are attributed to the sixteenth head of the Owari Tokugawa house, Yoshinobu, who died in 1876 at the age of eighteen (Kasumi Kaikan et al. 1979: pl. 78).



86 Tea caddy with fan-shaped mouth, named "Kaigetsu"



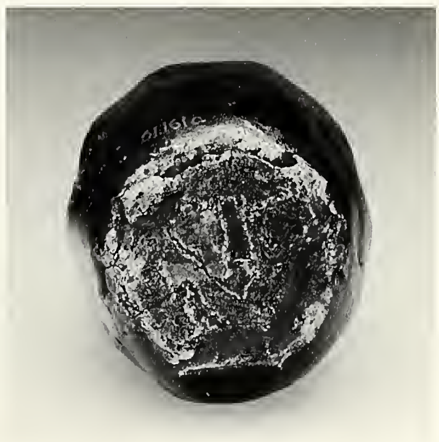
Probably Rakurakuen ware, by an amateur potter
Edo period, late 18th–19th century
Original attribution: Iga (made by the order of Kōetsu at Iga)
Morse attribution: "Rotten thing made for foreign sale."
Acquired from Bunkio Matsuki, Boston
8.1 x 6.1 ($3\frac{3}{16}$ x $2\frac{7}{16}$)
01.161

Buff clay. Hand formed. Irregular vertical faceting and gouged marks. Mouth opening on flat top cut out in shape of open folding fan. Chocolate brown iron glaze, wiped off base. Inside glazed. Red lacquer repairs to firing cracks in base.

According to information supplied by the dealer, the two boxes (no longer extant) that contained this tea caddy were made to the order of a late eighteenth-century Buddhist priest of Kyoto and inscribed "Kaigetsu." Meaning "concealed moon," the name refers to the unusual fan-shaped mouth hidden under the ivory lid. The fact that the jar was enclosed in two boxes rather than one suggests that its owner (whoever he actually was) gave considerable importance to it.

Bunkio Matsuki ambitiously attributed this tea caddy, like the preceding tea bowl (no. 85), to the famous calligrapher, designer, and amateur potter Hon'ami Kōetsu (1558–1637). The workmanship of this little jar does seem identical to that of the brown-glazed bowl, but the maker (probably an Owari Tokugawa warrior) is unknown.





87 Tea cup

Owari Tokugawa garden kiln, possibly Ofuke, by an amateur potter
Edo period, 19th century
Original attribution: Yellow Seto
Morse attribution: "Owari certainly, Masaki glaze."
Acquired from American Art Association, New York
Formerly in collection of Samuel Colman
9.5 x 8.4 ($3\frac{3}{4}$ x $3\frac{5}{16}$)
02.58

Buff clay, darkened on surface by use. Hand formed. Yellow ash glaze, crackled.



As Morse recognized, the warm yellow ash glaze that appears on this piece and on the turtle-shaped incense container (no. 88) was used on ceramics made in the nineteenth century by three generations of Owari Tokugawa warriors named Masaki. The Masaki pieces—typified by incense containers whose lids bore tiny sculpted figures taken from mythology and folklore—were fired either at Seto or at the Ofuke kiln inside Nagoya Castle.



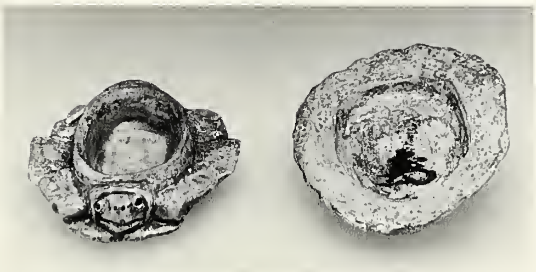
Most Masaki pieces were signed or marked with an oval seal. This cup for steeped leaf tea, unsigned, is clearly the work of someone with only modest experience of making ceramics. The asymmetrical cup, askew on its small oval foot rim, was shaped by pinching, while a tool was used to gouge out the inside and the interior of the foot rim. The workmanship suggests the influence of the work of the Kyoto nun Ōtagaki Rengetsu (1791–1875), who was known for her delicately scaled hand-pinched ceramic cups and teapots inscribed with her own poetry.

88 Incense box in shape of turtle

Owari Tokugawa garden kiln, possibly Ofuke, by an amateur potter
Edo period, 19th century
Original attribution: "Araku?" [possibly meaning "A Raku?"]
Morse attribution: "Masaki, Nagoya, Owari."
Acquired from American Art Association, New York
Formerly in collection of Samuel Colman
3.7 × 7.7 ($1\frac{15}{32} \times 2\frac{3}{16}$)
02.85

Buff clay, flushing orange where glaze is thin or wiped off. Incised and modeled details. Yellow ash glaze, crackled.







The maker of this incense container did not sign it, but inside the lid is a cipher written in clear amber lacquer. The cipher has not been identified; it was probably inscribed as a mark of approval or ownership by a local tea master or an Owari warrior active in tea-ceremony connoisseurship.

The turtle-shaped container, with its association with longevity, could have been displayed at tea gatherings held on celebratory occasions.

12 · Toyoraku Ware

THE TOYORAKU WORKSHOP BEGAN operation in Nagoya during the second half of the eighteenth century. Founded by Katō Rikei (d. 1796), the workshop specialized in earthenware braziers used to heat water for the tea ceremony (*chanoyu*) as well as for the newly fashionable form of Chinese steeped tea known as *sencha,* and was appointed to supply such braziers to the Owari Tokugawa house. The workshop prospered with the spread of interest in tea drinking among the general populace during the early nineteenth century and enjoyed a high reputation confirmed by documents of the day, particularly for its pieces formed by the novel technique of applying lacquer over the clay.

Pottery produced at the Toyoraku workshop was based on the low-temperature pottery known as Raku ware that originated in Kyoto at the end of the sixteenth century. The small-scale, specialized operation of the Toyoraku workshop and other professional potteries making Raku ware in Nagoya, including Sasashima (brightly colored mold-formed pieces) and Suisetsu (tableware produced for the restaurant of the same name), differed fundamentally from the large-scale commercial operations in Seto. The Toyoraku workshop closed in the early twentieth century after the death of the sixth-generation master, Toyosuke (1848–1917; Ezaki 1981: 117).

89 Bottle for candy pellets



Toyoraku ware
By Toyosuke III (1779–1864)
Edo period, 1858
Original attribution: Toyosuke, date 1800
Morse attribution: Nagoya, about 1880
Acquired from Yamanaka and Company, New York
8.4 x 8.1 (3⁵⁄₁₆ x 3³⁄₁₆)
01.182

Raku clay (color not visible). Hand formed. Faceted neck, two loop handles, diagonal slash on one side between handles. Oval potter's seal, "Toyosuke," impressed on base, followed by incised inscription, "Hachijū okina" (eighty [year old] old man). Red Raku glaze (red iron oxide brushed on unevenly under clear low-temperature glaze); oxide not applied over seal and inscription on base, where glaze appears brownish yellow.

Although the chronology of the Toyoraku workshop in Nagoya is confused, and several generations used the name Toyosuke, the inscription seems to identify this bottle with the long-lived third-generation Toyosuke who died in 1864 at the age of eighty-six (Morse 1901: 214–15; Ezaki 1981: 117; Ono 1935, vol. 4: 262). The fourth-generation Toyosuke (1813–1858) earned a reputation for innovative techniques, including the application of decorated lacquer coatings to the earthenware braziers and other objects, but died prematurely. Thereupon the third-generation Toyosuke came out of retirement and managed the family business until his death.

Quite different in feeling from the sleek professional products of the Toyoraku workshop, this bulbous, hand-formed Raku-ware bottle was probably a personal exercise by an artist who was celebrating his attainment of the honored age of eighty; the piece was intended to be given to a friend rather than sold. With its wooden stopper covered with bamboo skin, the portable bottle was designed to hold candy pellets for use at informal outdoor tea ceremonies.





13 · Edo-Period Seto and Mino Popular Ceramics

THE PRIVILEGED POSITION OF Seto under Owari Tokugawa rule—with the "official" potters of Akazu at the pinnacle—affected the total range of pottery that was produced and how it was made and marketed in both Seto and Mino. In addition to filling orders for official wares and tea-ceremony utensils, both Seto and Mino met market demand for utilitarian ceramics (see figs. 18 and 19). In 1678 the Tosa potter Morita Kyūemon saw mortars, vats, and spouted bowls being made alongside tea wares in Akazu. Indeed, the widespread distribution of such wares in eastern Japan led to the colloquial equation of the term *setomono*, "Seto wares," with glazed utilitarian pottery.

Multichamber climbing kilns (see fig. 20) were introduced to Seto soon after Mino, allegedly by Seto potters who stole into the walled compound surrounding the Motoyashiki kiln and studied its salient features. As late as 1678, however, the old-style *ōgama* (great kilns) were still used in Seto for tea wares at the same time that multichamber kilns were firing popular glazed wares. After the introduction of a new kiln structure for

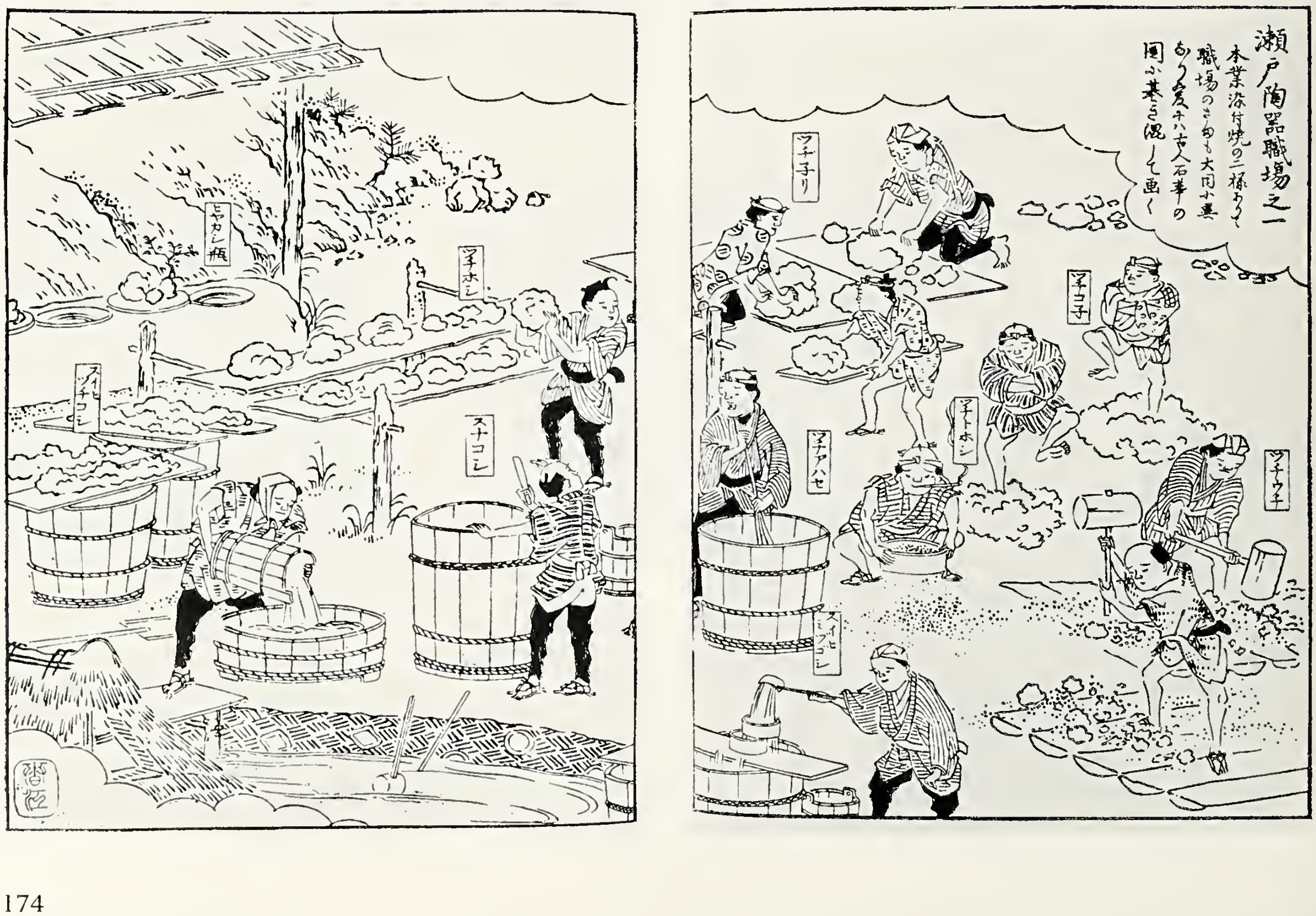


Figure 18. Preparing clay in a Seto workshop. From the far right foreground, workers pulverize lumps of mined clay with wooden mallets, mix the powder with water, sieve the slurry, mix it with sieved sand, tread the sticky mass by foot and knead it by hand, dry it on wooden boards, and store it in covered containers (left background). (Okada and Noguchi 1869, vol. 3: 262–63)



Figure 19. Forming, decorating, and glazing pots in a Seto workshop. Potters in one workroom (far left background) throw pots on the wheel (left), trim the bases (center), add handles and spouts, and shape forms with molds (right). At the far right, a man loads a small cylindrical kiln with pots to be bisque fired to a low temperature before they are decorated. In the room behind him, specialists grind pigments (left), paint decorations (center), and apply glaze with brushes (right) or by dipping (see woman seated on mat). In left foreground, workers carry boards of the glazed and decorated pots to the main kiln for the final firing. (Okada and Noguchi 1869, vol. 3: 266–67)

firing cobalt-decorated porcelain (known as *shinsei sometsuke*, "newly produced blue-and-white") at the beginning of the nineteenth century, the multichamber kilns became known as *hongyōgama* (original industry kilns). With the focus of postwar attention on Momoyama-period wares, archaeological study of *hongyōgama* and their products began only in the late 1970s (Seto-shi Rekishi Minzoku Shiryōkan 1987–89, vols. 6–8). Since the kilns tended to be located adjacent to workshops in the centers of the pottery villages, they were vulnerable to destruction when new kilns were built to replace them or workshops were modernized. A single kiln might operate for up to twenty years. Archaeologists have identified approximately sixty such kilns within Seto, dating throughout the Edo period and into the twentieth century; the last one functioned into the early postwar years. Late *hongyōgama* reached huge proportions: one late eighteenth-century document records kilns ranging in length from thirty-six to fifty-four meters with between four and nineteen chambers (Mizuno 1981: 114).

Development of Edo-period commercial kilns was closely regulated by the domain, with an emphasis on restricting the numbers of participating potters in order to avoid exhausting raw materials and firewood or glutting the market with inferior goods. A system of kiln-use permits (*kamakabu*) whereby several workshops shared one kiln was initiated in the mid-seventeenth century and firmly established by the end of that century (Momoi 1981: 133). Existing kilns were registered, and no new kilns could be built without permission. Control intensified toward the end of the

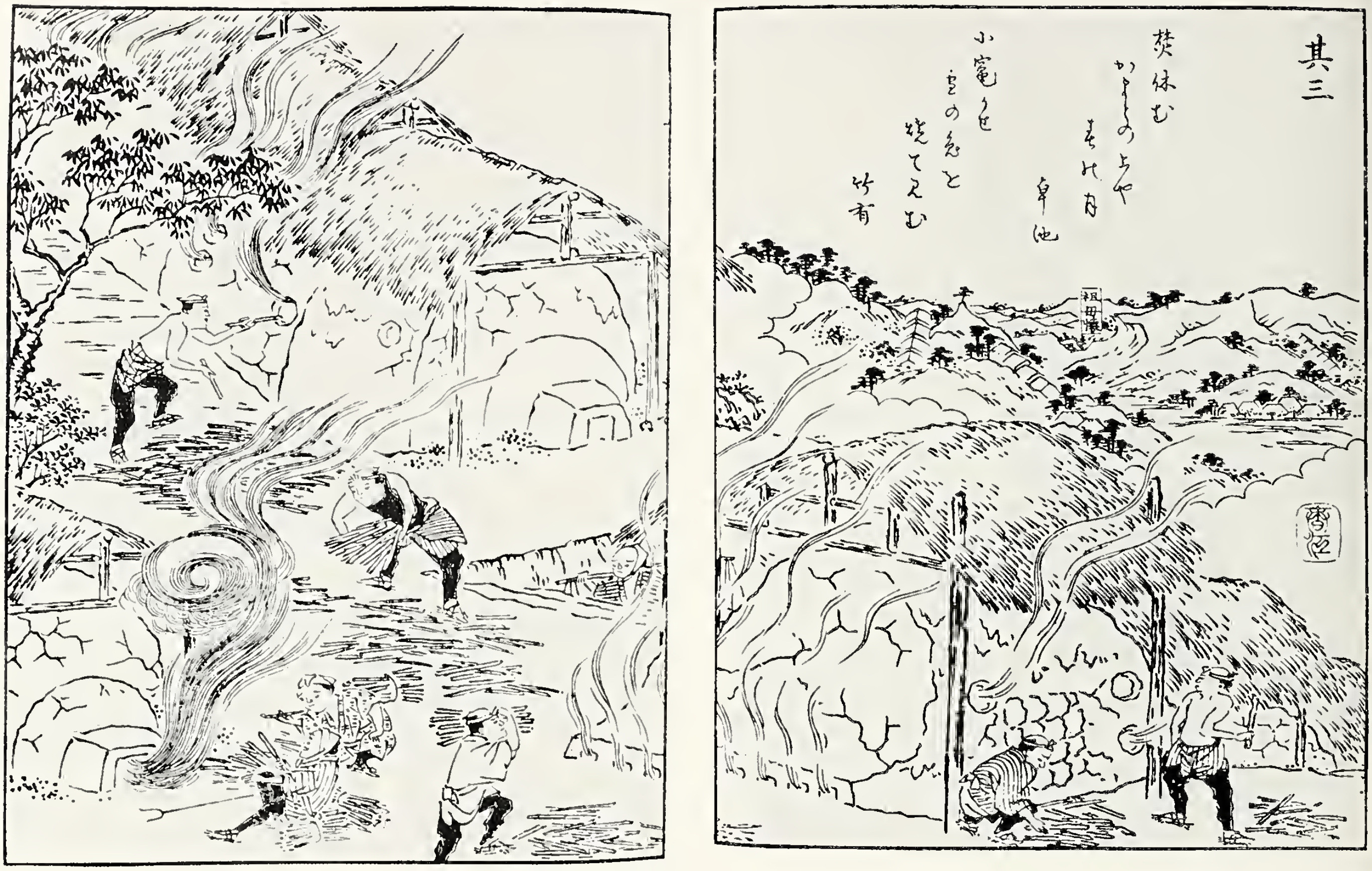


Figure 20. Firing multichamber climbing kilns in Seto. Portions of three kilns under thatched roofs are shown at different stages of the firing process: adding wood to the firebox (left foreground), stoking the side opening of a lower chamber (left rear), and firing the uppermost chamber adjacent to the series of chimney vents at the back of the kiln (right foreground). Other kilns and the Sōbokai clay mine, which is labeled in Japanese, appear on the distant slopes. (Okada and Noguchi 1869, vol. 3: 270–71)

eighteenth century when, during a period of economic resurgence, Owari Tokugawa administrators determined to increase profits from Seto and Mino popular wares.

Ordinary Seto-ware production was centered in the villages of Seto, Akazu, and Shinano. In Seto Village in 1780 twenty-four kilns were shared by 142 workshops. Many kilns in the Mino villages of Kujiri, Ōhira, and Ōgaya—former centers of Momoyama production—ceased operation by the beginning of the eighteenth century. Changes in marketing procedures, problems with clay, scarcity of firewood, and the political weakness of the small independent villages all contributed to the decline. In 1795 the Mino pottery villages encompassed thirty-six kilns, 105 workshops, and 361 licensed potters' wheels.

Mino potters also came under pressure from their Seto rivals. In 1796 the three Seto villages submitted a request to the domain to restrict the numbers of Mino kilns. The existing Mino kilns were obliged to market their wares as "Seto" (Narasaki et al. 1979: 74). Only in 1835 was permission granted to use the Mino name.

Characteristic of Edo-period popular ware in both Seto and Mino was the development of distinctive products identified with particular villages. Seto Village made tableware and other everyday wares with a wide variety of glazes and decorations. Akazu and Shinano specialized in glazed kitchen ware and storage containers. During the nineteenth century, Akazu revived earlier Mino styles, including Oribe and Yellow Seto (see chapter 14), and also developed the decorative format of "wheat-straw" (*mugiwara*) vertical

stripes in alternating blue and brown. Such specialization resulted from the structure of the potters' organizations and patterns of marketing distribution. Moreover, after the introduction of porcelain in the early nineteenth century, pottery producers sought to hold their market by presenting new varieties of glaze or concentrating on large shapes not easily made in porcelain (Mizuno 1981: 115).

90 Sake bottle with wide base



Mino or Inuyama ware
Edo period, 18th century
Original attribution: Owari, Ofuke
Morse attribution: Shino
Acquired from Yamanaka and Company, New York
24.4 x 17.1 (9⅝ x 6¾)
98.484

Light brown clay, stained unevenly under glaze by sake. Hand-formed rim; two thumb indentations in midbody on opposite sides. Ash glaze, mottled, yellow-green where thick, stained brown in coarse crackle; glaze wiped off base, leaving thin orange film of glaze and pool of glaze in concave center of base.

Extensive use for serving sake has transformed a simple ash glaze into a lustrous and richly textured surface, with mottled patches beneath the glaze and brown stains in the broad crackle of the glaze. Morse responded to it enthusiastically in 1921: "God, that's a corker! A great one—ripping!"

In the latter part of the Edo period, the various pottery-making villages within the Seto and Mino areas became increasingly specialized in their products. The Mino villages of Takada and Onada, now part of the modern town of Tajimi, made conical and cylindrical sake bottles with a plain ash glaze. Available in graduated sizes, the Takada and Onada bottles served as commercial containers for varieties of local brand-name sake (Seto-shi Rekishi Minzoku Shiryōkan 1985: nos. 85–87). This stable bottle, heavy even for its large size, might have been made in one of those two villages.

Bottles of this shape, in graduated sizes, were also made at the Imai kiln within the town of Inuyama in Owari Province. Some bear the impressed mark "Inuyama" on the base (Seto-shi Rekishi Minzoku Shiryōkan 1985: nos. 41–42). Inuyama Castle was occupied by retainers of the Owari Tokugawa house, and for several decades during the eighteenth century the Imai kiln made both tea utensils and utilitarian wares following Seto and Mino prototypes (Ezaki 1981: 116–17).

An early version of this shape, including the indented sides, appears in a bottle made at the Echizen kilns and inscribed with a date equivalent to 1683 (Shimazaki et al. 1981: pl. 376).



91 Sake bottle with impressed "armor" texture



Mino ware
Edo period, 2d half 18th century
Original attribution: Rikuzen Province or possibly Chikuzen Province, Agano ware
Acquired from Spier Collection, London
24.7 x 14.6 (9¾ x 5¾)
06.20

Light gray clay. Traces of string-cut pattern in center of trimmed foot. Bands of three different patterns applied to body with roulettes. Molasses brown iron glaze on neck and shoulder; thin clear glaze on body and base.

Wooden roulettes rolled horizontally over the damp form produced a texture on the lower body of this bottle that resembles the horizontal tiers of laced lames used in Japanese armor. Gourd-shaped sake bottles as well as small cups with this distinctive "armor" texture have been excavated from the kiln sites in the former Hirano Village in Mino (Hayashiya and Zauhō Press 1976: pl. 325) and from kilns within the former Seto Village in Seto (Seto-shi Rekishi Minzoku Shiryōkan 1987, vol. 6: 231, pl. 11, nos. 48, 63). Whereas the Hirano bottles always combined clear and iron glazes, the Seto versions sometimes used overall copper-green glaze. The "armor" format was one of numerous novelties developed at late Edo-period kilns competing for the popular market.

The Morse collection in the Museum of Fine Arts, Boston, includes three such pieces in graduated sizes (Morse 1901: nos. 4291–93). Morse assigned them to Rikuzen Province (modern Miyagi Prefecture), albeit "with much misgiving," noting that he could not substantiate their usual attribution to the Nakamura or Ōhorimura kilns in Iwaki Province (Fukushima Prefecture). Morse's identification accounted for the original attribution of the Freer bottle.

The bottle still retains its long-throated wooden plug.



92 Large sake bottle



Mino ware, Kujiri Village
Edo period, 18th century
Original attribution: Owari, Seto
Gift of T. Hara, Yokohama
29.7 x 18.9 (11¾ x 7 7/16)
09.138
Reproduced in color, p. 43

Buff clay, exposed on trimmed foot rim. Iron glaze, black flecked with brown on lower body, deeper black swags over neck and shoulder where redipped; large irregularly shaped patches of crystalline rust brown encircling shoulder. Base glazed.

Black-glazed sake bottles in diverse sizes and shapes were a speciality of Kujiri Village in Mino. A gourd-shaped bottle with relief-modeled "cord" knotted around the waist (echoing the popular use of actual gourds for sake containers) in the Morse collection, Museum of Fine Arts, Boston, is inscribed on the base with the name of Kujiri Village and a date in the seventh month of 1759 (Morse 1901: no. 1363). Production of such bottles continued into the nineteenth century.

Among the varieties of "Kujiri sake bottles," the *kintare* (golden drips) glaze format utilized splashes of slip made from a local iron-bearing (Fe_3O_4) sand. As seen on this massive bottle, the resultant pattern of coppery brown enlivened the deep black of the base glaze. The lacquerlike color of the base glaze may have resulted from the addition of manganese to the usual iron glaze (Seto-shi Rekishi Minzoku Shiryōkan 1985: 38).



93 Long-necked sake bottle



Mino ware, Kujiri Village, or Seto ware
Edo period, 2d half 18th–early 19th century
Original attribution: Owari
Morse attribution: Seto
Gift of T. Hara, Yokohama
30.5 x 16.4 (12 x 6½)
09.137
Reproduced in color, p. 43

Light gray clay, concealed by iron wash. Iron glaze, blue-black with iridescent sheen, feathering to dark brown at lower edge, translucent at rim (where slip not applied); several small rust brown spots on shoulder. Base coated with iron wash.

The elongated "crane's neck" (*tsurukubi*) and the lacquer black glaze of this bottle indicate a date slightly later than that of number 92.



Figure 21. Woman at sake shop ladling sake from a large stoneware vat into a "carry out" bottle held by a child. Vinegar, oil, and other liquids were vended in the same manner. (*Jinrin kinmō zui* [Illustrated enlightenment on human relations], 1690, reproduced in Tanaka and Tanaka 1969: 148)

The sake bottles produced at Kujiri and other villages in Mino ranged in size up to nine liters (in Edo-period measurement, five *shō*). The graded capacities had to be standard since the bottles were used as measures when they were taken to the local sake shop to be filled (see fig. 21). Certain potters who specialized in throwing bottle shapes made the rounds of workshops at the invitation of the owners to produce the quantity of bottles needed for each kiln firing.



94 Sake bottle





Mino ware, Kujiri Village
Edo period, 18th century
Morse attribution: Satsuma?
Gift of T. Hara, Yokohama
22.6 x 12.3 (8 15/16 x 4 7/8)
09.136
Reproduced in color, p. 43

Buff clay, darkened on surface by use. Iron glaze, appearing black with silvery crystallization; second coat of reddish brown glaze over neck and shoulder, running and streaking. Thin coat of glaze on base, wiped off except for indented center.

Smaller than numbers 92 and 93, this bottle was fired to a temperature that melted the splashed glaze decoration to a warm coppery brown and produced silvery crystallization in the black overall glaze. The wide "snake's-eye" foot rim often appears on Kujiri bottles.

Charles Freer received this bottle, together with numbers 92 and 93, from Hara Tomitarō (1868–1939), better known by his artistic name as Hara Sankei. Hara was an industrialist who invested some of his fortune made in the silk-thread industry in a major collection of art objects, including a large group of black-glazed Chinese and Japanese bottles. He also acquired a group of historical tea houses, which he reconstructed in a spacious garden in Yokohama. Freer met Hara in 1907 during a visit to Japan.[1]

1. Hara's career as a collector is presented in Christine Guth, "A Tale of Two Collectors," *Asian Art* 4, no. 4 (Fall 1991): 29–49.

95 Cylindrical jar



Seto ware
Edo period, 18th–19th century
Original attribution: Oribe, made at Seto, date 1580
Morse attribution: Akazu Oribe
Acquired from American Art Association, New York
Formerly in collection of Thomas A. Waggaman, Washington, D.C.
16.7 x 15.4 ($6\frac{9}{16}$ x $6\frac{1}{16}$)
05.59
Reproduced in color, p. 44

Coarse, buff clay, darkened on surface by use. String-cut base. Copper-tinted ash glaze, appearing opaque dark green, on inside and outside; splashed on shoulder in two places with rice-straw ash (*unofu*) glaze, which renders copper-green glaze translucent pale green and bears opalescent blue streaks in centers of splashes, where glaze is thickest. Scars of glaze drips around edge of unglazed base.

The opaque dark-toned copper-green glaze on this jar combined with enlivening splashes of *unofu* glaze typifies the sorts of colorful two-glaze combinations that came into use at the Seto kilns in the latter half of the eighteenth century. Pronounced throwing marks on the shoulder break the severely cylindrical shape. With its flat rim, this jar might have been intended to hold a lacquer lid for use as a tea-ceremony water jar, but the abrasion of the glaze surface by extended hard wear indicates that the jar was put to more mundane use for kitchen storage, where it was probably covered by a plain wooden lid (see fig. 22).



Figure 22. At a roadside restaurant a woman cutting a radish into slivers sits adjacent to a ceramic storage jar covered by a wooden lid and an iron kettle on a small stove. (Nishikawa 1979: n.p.)



96 Jar with stamped decor

Seto ware
Edo period, 18th–19th century
Original attribution: Ofuke
Morse attribution: Owari
Acquired from Rufus E. Moore, New York
15.1 x 16.5 (5 15/16 x 6½)
97.14

Buff clay, stained brown by use on surface and in large areas under glaze. Thrown ridge beneath neck; decorative motifs stamped in two tiers around shoulder, separated by incised double horizontal lines. Translucent glaze ranging from olive to apple green (*rusu* type) on outside, with dark crackle; clear glaze on inside; glaze wiped off rim and worn off; base unglazed.



Copper-tinted ash glaze was known in Seto as *rusu*. Used as early as 1619, when green-glazed tiles were made in Seto for Nagoya Castle, the glaze was revived in the late eighteenth century. It was favored for use on vessels decorated, as is this jar, with motifs derived from Chinese bronze vases and water jars. Stimulus for the glaze's reappearance in Seto may have come from the use of similar glaze on stonewares from the Shihwan kilns in Guangdong Province in southern China. Shihwan stonewares also employed stamped motifs and lion-head lugs (see no. 97). The name *rusu* was written with characters also used to write Ruzon, the Japanese reading of the Philippine island of Luzon. In the fifteenth and sixteenth centuries, Luzon was an important entrepôt for southern Chinese ceramic wares marketed in Japan.

Records show that when Freer acquired the jar it was fitted with a lacquer lid, which indicates that it was presented by the dealer as a tea-ceremony water jar. Perhaps it was made with that purpose in mind, but the dark stains, abraded glaze, and chips on the rim all show that for the most part it was put to more practical uses.



97 Live-coal container or incense burner

Seto ware
Edo period, 19th century
Acquired from R. Wagner, Berlin
15.7 x 19.1 (6³⁄₁₆ x 7½)
01.44

Buff clay. Three holes in bottom, drilled after firing and subsequently refilled. Molasses-brown iron glaze on outside only, splashed on one lobe with white rice-straw ash (*unofu*) glaze and on opposite side with copper-green tinted rice-straw ash (Agano) glaze. Thin iron wash brushed randomly on inside. Base unglazed, darkened by use. Three flattened conical feet; two lion-head lugs.





Containers of this type in graduated sizes were a major product of the Seto kilns beginning in the late eighteenth century. Forming made extensive use of press molds: for this piece, molds shaped the four-lobed melon-shaped body, the lion-head lugs, and the three small conical feet on the base. The varied glazes were typically colorful. A similar piece with a molded morning-glory design under a copper-tinted ash (*rusu*) glaze bears a date of 1815 written in ink on the base (Seto-shi Rekishi Minzoku Shiryōkan 1987, vol. 6: 254).

The perforated copper lid on this piece belongs on an incense burner but shows no signs of having been used. The extensive wear on the glaze around the vessel's rim suggests instead that it was used primarily as a container for live coals, imbedded in ash, employed by smokers to light their pipes. (The smoked tobacco was discarded by hitting the metal pipe bowl against the rim.) The vessel is large enough to have been used as a handwarmer as well. Finally, the three holes pierced in the bottom and refilled indicate that one owner tried using the piece as a flowerpot.

98 Vase with two lugs



Seto ware
Edo period, 18th–19th century
Original attribution: "Seto," amended to "Iga (opinion of Bunkio Matsuki)."
Morse attribution: "Couldn't tell that at all."
Acquired from Yamanaka and Company, New York
27.0 x 11.4 (10⅝ x 4½)
99.10

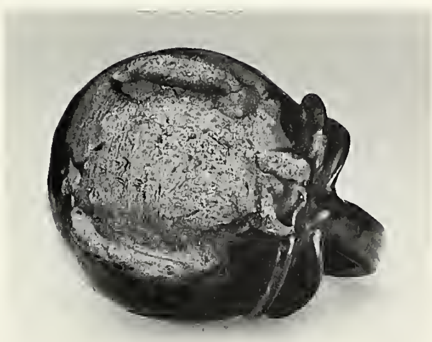
Buff clay. Incised horizontal linear designs; three broad vertical facets on lower body; two ornamental lugs. Amber-toned translucent iron glaze; splashes of rice-straw ash (*unofu*) glaze on neck and shoulder, creating areas of yellow-brown edged with blue. Glaze wiped off base.

The composite form and incised decoration of this vase evoke the format of an Iga vase from the late sixteenth century. The careful symmetry and utter tidiness of workmanship, however, subdue the rough Iga aesthetic into a proper "drawing-room" vessel in agreement with late Edo-period taste.



99 Sake ewer in shape of rooster





Seto ware
Edo period, 19th century
Acquired from Yamanaka and Company, New York
19.2 x 18.8 (7 9/16 x 7 3/8)
04.331

Light gray clay, dense and hard, with area of orange scorch near tail. Details carved or modeled by hand and applied. Glossy brown glaze; splashes of ash glaze over rooster-head spout and handle. Some kiln debris adhering to glaze. Base unglazed.

Given the long tradition in China of producing wine ewers with spouts shaped like chicken or phoenix heads, it is possible that the potter who made this piece was inspired by such an example. Alternatively, a European bird-shaped ewer may have served as a model, either directly or in the form of a Japanese porcelain version made at Arita. The tail feathers are modeled in high relief, rising to either side of the handle, and the pop eyes give the bird a humorous appearance. Behind the head is the metal-edged neck (repaired with lacquer) with a lacquered wooden plug, through which the bottle was filled. The rooster's beak served as spout.

100 Sake bottle with pouring spout

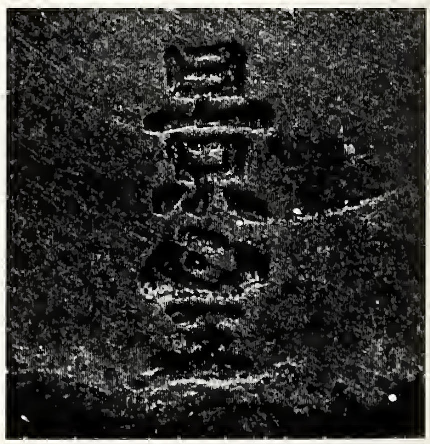


Seto ware
Edo period, late 18th–19th century
Original attribution: Seto
Morse attribution: "Impossible to place."
Acquired from American Art Association, New York
Formerly in collection of Thomas A. Waggaman, Washington, D.C.
20.6 x 11.4 (8⅛ x 4½)
05.40
Reproduced in color, p. 45

Dense, dark gray clay, covered with iron wash now mostly worn off. Concentrically trimmed base. Potter's mark, "Kagemasa-ō," without frame, impressed on base. Glossy blue-black iron glaze; splashes of white rice-straw ash (*unofu*) glaze on shoulder, running down and mingling with iron glaze, producing color ranging from mottled cream to diffuse blue. Rim and pouring spout repaired with brown lacquer.

According to genealogies of Seto potters, the mark "Kagemasa-ō" (King Kagemasa, referring to the founding potter of the Seto kilns, Katō Kagemasa, known as Tōshirō) was used by Katō Magobei Kagemasa (d. 1659), who claimed to be a sixteenth-generation descendant of the founder (Ono 1935, vol. 2: 62, 124). Recent archaeology, however, has uncovered from the Yūemon kiln site, which operated in Seto Village in the early nineteenth century, cups with black and white glazes bearing the "Kagemasa-ō" mark (Seto-shi Rekishi Minzoku Shiryōkan 1987, vol. 6: 117). Another cup of that type, inscribed in ink with a date corresponding to 1842, was excavated from the site of a pond within Nagoya Castle (Aichi-ken Tōji Shiryōkan 1986: 37, nos. 11–14). The reference to King Kagemasa on pottery of the early nineteenth century is explained by documents from the same period that record the emergence of the practice of worshiping Tōshirō as an ancestral deity (Kikuta 1981: 104).





The pouring spout in the rim, known locally as "bird-beak," is a characteristic feature of nineteenth-century Seto sake bottles (see nos. 101–3).

101 Cobalt-glazed sake bottle with pouring spout



Seto ware
Edo period, 19th century
Acquired from Rufus E. Moore, New York
26.0 x 10.3 (10¼ x 4 1/16)
00.107
Reproduced in color, p. 45

Light gray clay. Ash glaze, tinted blue-gray with cobalt; on shoulder, second layer of dark blue cobalt-tinted rice-straw ash glaze streaked with white; clear bluish glaze inside foot rim. Four spur marks (from clay wads) on trimmed foot rim.

Restricted to use on "official" wares in the seventeenth century, cobalt became widely used on nineteenth-century popular wares, perhaps as a partial result of the determination to compete on the commercial market against Arita cobalt-decorated porcelain. This bottle uses cobalt as both a tint in the base coat of wood-ash glaze and a colorant in the second coat of opaque rice-straw ash glaze, which is streaked with white. Cobalt-tinted ash glaze was known as *ruri* (lapis lazuli) glaze and was a specialty of some Akazu workshops.



102 "White-necked" sake bottle with pouring spout



Probably Seto ware, Shinano Village
Edo or Meiji period, 19th century
Original attribution: Seto, later amended to Owari
Morse attribution: Unknown
Acquired from Rufus E. Moore, New York
25.2 x 9.7 (9 15/16 x 3 13/16)
94.4

Light gray clay. Incised vertical lines on neck. Iron glaze, shiny and black where thick, translucent brown where thin; opaque white rice-straw ash (*unofu*) glaze on neck, running down shoulder. Four spur marks (from clay wads) on glazed slightly concave base.

The "white-necked" glaze format for sake bottles combined opaque white *unofu* glaze with the shiny black glaze that came into use in Seto and Mino at the end of the eighteenth century. Here, the effect of the white glaze running down through incised vertical lines suggests melting snow on the peak of Mount Fuji. The image of Japan's most majestic peak had auspicious associations whenever it appeared as a design motif.



103 Sake bottle with pouring spout



Seto ware, Shinano Village
By Sanko (Katō Gembei)
Meiji period, 19th century
Original attribution: Tamba, date 1800
Morse attribution: Tokoname
Acquired from American Art Association, New York
Formerly in collection of Thomas A. Waggaman, Washington, D.C.
23.5 x 10.8 (9¼ x 4¼)
05.57
Reproduced in color, p. 45

Light gray clay. Potter's mark, "Sanko," inside oval frame, impressed on base. Thin, matte, reddish brown glaze covering body; thick, dark copper-green ash glaze on neck, running down body in three drips of irregular length.

This bottle gives the initial impression that its body is fired, unglazed, to a reddish brown. In fact the body is covered by an unusual glaze formulated to fire to a thin, matte, rusty hue that complements the viscous copper-green glaze covering the neck with pouring spout. Experiments with novel glazes were widespread at Japanese kilns during the Meiji period. Katō Gembei, who marked his pieces with his studio name, Sanko, was a well-known potter active in Shinano Village into the early twentieth century. Another of his bottles, decorated with a design of cranes and plum blossoms, is in the Morse collection, Museum of Fine Arts, Boston (Morse 1901: no. 4713).

The Shinano kilns prospered through production of utilitarian wares including grating bowls, water vats, spouted bowls, cooking pots, and flat "oil drip" plates placed under oil lamps to catch the drips. These last items were decorated in the "Oribe" style, with pictorial designs executed in underglaze iron offset by patches of thick, dark copper-green glaze of the sort also used on this bottle.





104 Guangdong bowl

Seto ware
Edo period, late 18th–19th century
Original attribution: Gempin
Morse attribution: "Doubtful. A ripper—a beautiful bowl."
Acquired from Yamanaka and Company, New York
7.9 x 13.2 (3⅛ x 5³⁄₁₆)
97.62

Buff clay. Faint gray-blue underglaze cobalt painted decoration of four "Chinese characters" evenly spaced around outside, one in bottom inside double ring. Translucent semimatte ash glaze with brown crackle. Foot rim and base unglazed; three spur marks in bottom. Stained around rim inside and out; glaze abraded on rim.



The truncated conical shape and straight wide foot of this bowl reflect the impact on the Japanese market of cheap Chinese blue-and-white porcelain tableware made at kilns in Fujian and Guangdong provinces. The decor of illegible "Chinese characters" imitates the hasty decoration of the Chinese tableware, but the foot is neatly trimmed. As in Arita, where they were made in porcelain, Seto and Mino bowls of this type were known as Guangdong bowls. They were sometimes made with the coarse white body developed in the nineteenth century as a porcelain substitute.

Brown stains inside the bowl, which imply that it was used for tea, possibly were added artificially by a dealer. Otherwise the bowl shows the marks of heavy wear more typically associated with a roadside restaurant (see fig. 23) or farm kitchen.





Figure 23. At a roadside restaurant a woman wipes decorated tea cups. The lacquered wooden box beneath the stored cups holds sweets to be served with tea. Another woman fans a brazier as she grills snacks made from skewered tofu. (Nishikawa 1979: n.p.)

105 Small cylindrical cup with cobalt stripe

Seto ware
Edo period, 18th–19th century
Original attribution: Korean, "made by Sung-Koroku, a potter of 1560–1623 A.D. who came to Japan by invitation of Rikyu, a celebrated tea man."
Morse attribution: Tsushima?
Acquired from Japanese Trading Company, New York
5.7 x 7.1 (2¼ x 2¹³⁄₁₆)
99.41

Light gray clay. Uneven horizontal stripe of underglaze blue-gray cobalt. Clear glaze, greenish where thick. Inside stained pink by lip rouge (*kuchibeni*). Inside of foot glazed. Chip in rim under glaze; gold lacquer repairs to chips in rim.





Recent kiln-site archaeology associates small cylindrical cups with eighteenth- and nineteenth-century Seto kilns. Sparing use of impure cobalt on the white clay body was intended to compete with the appeal of popular blue-and-white porcelain from Arita. Cups of this common variety would ordinarily have been used for drinking steeped tea or rice wine, but the pink stains on the interior of this example suggest that its owner employed it for storing the red paste (*kuchibeni*) made from safflower blossoms (*benibana*) used to redden lips and cheeks. Chips in the rim were carefully repaired with gold lacquer in a manner reserved for treasured personal possessions.

The dealer's original attribution is a wonder of misinformation. "Sunkoroku," the Japanese reading of the name of the Sawankhalok kilns in Siam, was misunderstood as the proper name of a Korean potter who made tea-ceremony wares for the tea master Sen no Rikyū (1522–1591). Such confusion was typical of the problems of identification faced by turn-of-the-century collectors of Japanese ceramics.

14 · Nineteenth-Century "Momoyama Revival" Ceramics

AMONG THE MULTITUDE OF nineteenth-century Seto wares, one unusual group evokes Momoyama-period Mino styles from the late sixteenth and early seventeenth centuries. Ranging from carefully observed replicas to free interpretations of the style, they include Shino and Yellow Seto, with Oribe probably being the most numerous overall. Some of the "Momoyama revival" pieces, like their models, are tea-ceremony utensils, but others are household objects such as braziers and oil-lamp plates. Oribe and other styles were no longer confined to luxury wares as they had been during the Momoyama period (Cort 1988).

The seals appearing on many Momoyama revival pieces identify them with Seto professional potters centering in the village of Akazu. Morse reported the contemporary use of the term "Akazu Oribe" for such pieces executed in the Oribe format (Morse 1901: 191). Some revival pieces made at the Ofuke and Rakurakuen kilns bear those seals. Still others are signed by amateur potters (see chapter 11) including Hirazawa Kurō (1771–1840; Narasaki et al. 1981a: pl. 188), Ichie Hōzō (1768–1852; ibid., pl. 186), and Ōhashi Shūji (1795–1852; ibid., pls. 185, 187). The popularity of Momoyama revival pieces seemed to peak in the second quarter of the nineteenth century, although some pieces can be identified with late eighteenth-century potters (Kikuta 1973: 123).

The motivation for such revivals has not yet been explained. During the late eighteenth to second quarter of the nineteenth century in Kyoto, potters including Aoki Mokubei (1767–1833), Nin'ami Dōhachi (1783–1855), and Eiraku Hōzen (1795–1854) made reputations for their replicas of a virtuoso array of Chinese, Korean, Southeast Asian, and native Japanese ceramic styles, and their work was patronized by wealthy daimyo, among others. Kilns in the Maeda domain's castle town of Kanazawa replicated the style of enameled porcelain traditionally associated with the seventeenth-century Kutani kilns supported by a branch of the Maeda house. Possibly the Momoyama revival wares produced in Seto represent a similar fascination with historical precedents channeled into a concern for famous local styles. (During the same period, however, the Ofuke kiln was producing replicas of Korean stoneware and Chinese porcelain.) Some of the Momoyama revival pieces clearly are copied directly from antiques that must have been in the possession of the Owari Tokugawa house, its retainers, and wealthy Nagoya merchants. In that respect they parallel the works of Kyoto potters based on old pieces in Kyoto collections.

106 Cylindrical tea bowl in Red Shino style, named "Tsurara" (Icicle)

Seto ware
Edo period, mid-19th century
Original attribution: Oribe, date 1700
Morse attribution: "Oh, what a rotten thing that is! Damn it, I'm going to throw it away."
Acquired from Bunkio Matsuki, Boston
Formerly in collection of Ikeda Seisuke, Kyoto
9.6 x 10.0 (3 13/16 x 3 15/16)
00.67

Buff clay. Flattened, irregular ring foot applied over string-cut base. A few incised diagonal lines at one place on lower wall, nearly invisible under slip and glaze. Clear, glassy feldspathic glaze, translucent white where thick, over red iron oxide slip; slip partially exposed on base; finger marks in glaze near base.



The dramatic globules of whitish glaze suggested the name for the bowl, "Icicle," which is recorded in the accession documents. The glassiness of the Shino-type glaze reveals the bowl's nineteenth-century origins, but details such as the irregular beveled rim and applied foot rim show that the potter had firsthand familiarity with the characteristics of Mino-ware bowls of the late sixteenth century. Among the few extant Red Shino vessels of the Momoyama period, most are incense burners; the shape of this tea bowl may have been inspired instead by cylindrical Black Seto bowls of the same period.



107 Cylindrical tea bowl in Red Shino style

Seto ware
Edo period, mid-19th century
Original attribution: Iga (or Raku?)
Morse attribution: Raku
Acquired from Y. Fujita, Kyoto
9.3 x 9.9 ($3^{11}/_{16}$ x $3^{15}/_{16}$)
11.393
Reproduced in color, p. 46

Buff clay. Foot rim hand cut in irregular spiral. Around base, incised design of waterwheel and grasses. Clear, glassy feldspathic glaze, translucent white where thick, over red iron oxide slip, appearing pale red under glaze; partially exposed on base. Two fingerprints in glaze near base. Base unglazed.



This bowl, like number 106, must have been made by a potter who had the benefit of handling the Momoyama-period pieces that served as prototypes. The pale clay body is close in appearance to the clay used in Momoyama Mino pieces, and the wheel-thrown shape evokes the mass of early pieces. The low foot is carved by hand as an irregular spiral quite similar to feet found on certain Black Oribe bowls from the Motoyashiki kiln (Narasaki 1976: pls. 67–68, figs. 142–44), and the rim is also modulated by trimming. Only the glassy glaze reveals that the bowl was fired in an efficient kiln of the late Edo period rather than in a late sixteenth-century *ōgama*.



108 Tea bowl in Decorated Shino style

Seto ware
Edo period, 19th century
Acquired from Rufus E. Moore, New York
8.3 x 12.9 (3 5/16 x 5 1/8)
97.48

Buff clay, darkened on surface by use. On lower wall, underglaze iron painted decoration of two clusters of schematized grass motifs, partially obscured by glaze. Feldspathic glaze of irregular thickness; stained brown in crackles. Base and foot unglazed.





In form this bowl is faithful to Shino-ware prototypes from the Momoyama period. Specifically, it relates to the sort of low cylindrical bowl on an uplifted base represented by the famous Gray Shino bowl named "Mine no momiji" (Narasaki 1976: pl. 12). The abbreviated designs of grasses, represented by upright parallel lines on one side and low, X-shaped hatching on the other, are to be found on numerous Momoyama-period Shino tablewares.

The bowl is identified as a copy by the fussy workmanship around the rim and foot, the dense clay body, and the glaze that, while approximating the irregular milky appearance of Shino glaze, is at once too shiny and "fatty." The round depression in the center of the bottom, designed to catch the last drops of tea, is a nineteenth-century convention. Nonetheless, the brown tea stains in the crackle and the darkening of the exposed clay show that the bowl was used extensively.

109 Rectangular dish in Gray Shino style

Possibly Seto ware
Edo or Meiji period, 19th century
Original attribution: Mishima
Morse attribution: Modern Shino
Acquired from Rufus E. Moore, New York
21.4 x 18.9 (8 7/16 x 7 7/16)
96.53

Light gray clay. Four irregularly shaped stump feet. Clear glaze, coarsely crackled and slightly milky. Underglaze decoration of heron, full moon, reeds, and water, painted (or inlaid?) in white slip; background filled in with thin iron pigment, appearing streaky gray to brown under glaze.





This wheel-thrown and molded rectangular plate imitates a particularly beautiful shape of Gray Shino vessel made at Mino kilns during the late sixteenth century. A nearly identical design of a heron in a marshland setting appears on a fragment of such a plate excavated from the Yūemon kiln in Ōhira (Narasaki 1976: pl. 53). Whereas potters originally decorated Gray Shino dishes by incising through an iron slip to the white clay body (see no. 26), the decorator of this piece, having failed to understand the much simpler technique of the original, laboriously executed the design in white slip and painted around it with a thin iron wash. The clay is fine grained and hard; the shiny glaze, unlike the original Shino glaze that veiled the design, has an unpleasant murkiness.

110 Octagonal brazier or hand-washing basin in Decorated Shino style



Seto ware
Edo period, 19th century
Original attribution: Shino, date 1600
Acquired from Yamanaka and Company, New York
23.6 x 27.2 (9 5/16 x 10 3/4)
98.480

Buff clay. Iron-bearing slip coating upper surface of rim and used to paint three sprays of bamboo on body under glaze. Cream-colored feldspathic glaze, coarsely crackled, finger wiped and brushed decoratively. Foot rim and base unglazed. Seven spur marks (from clay wads) in bottom; six spur marks on base inside foot rim. Inscription, "uebito" (courtier) or "shōnin" (high-ranking Buddhist priest), written in ink on base.



This massive wheel-thrown vessel with its faceted walls and thick horizontal rim could be used as either a brazier to hold burning charcoal for warming the room or a container for water used for rinsing the hands. Enlarged to this scale the painted bamboo sprays in Decorated Shino style loose the intimacy of Momoyama-period Shino tableware. A vessel of the same size and shape in the Morse collection, Museum of Fine Arts, Boston (Morse 1901: no. 2631), uses a Yellow Seto–type ash glaze with splashes of white *unofu* glaze. The ink inscription can be read two ways, but either reading suggests that the vessel was reserved for special use.

111 Large temple vase



Seto ware
Edo period, 19th century
Original attribution: Shino
Acquired from Yamanaka and Company, New York
41.9 x 40.9 (16½ x 16⅛)
00.1

Light gray clay. Thick, creamy white feldspathic glaze, dipped and ladled in multiple layers, crackled. Glazed partially wiped off base; on base, scars from gravel used for stacking.

Like the Freer Gallery brazier number 110, this vase represented a nineteenth-century innovation of using Shino-type glaze on an object of large scale. (Morse commented in 1921, "By George, I never saw so big a piece of Shino in my life.") On this form, with its large trumpet-shaped neck and lion-head bosses inspired by Chinese bronzes and ceramics, the Shino glaze was used, however, not to replicate Momoyama-period Shino ware but to duplicate the visual effect of Chinese Dehua ("blanc de Chine") ware. Similar vases were made of porcelain at workshops in Arita and nearby Mikawachi, the source of Hirado ware. They held large formal bouquets of flowers on Buddhist temple altars.



112 Tea bowl in Yellow Seto style

Seto ware, probably from Akazu Village
Edo period, mid-19th century
Original attribution: Oribe
Acquired from Bunkio Matsuki, Boston
6.9 x 11.0 (2¾ x 4⁵⁄₁₆)
99.82

Buff clay. Two fingertip indentations in wall. Yellow-toned ash glaze, brushed inside and out with copper and iron pigments. Base unglazed.



The glaze format of this bowl seems to have been inspired by the dabs of copper and iron used on Yellow Seto ware of the late sixteenth century (see nos. 22 and 23). Compared to the subtle coloration of the dry Yellow Seto glaze, however, this bowl's generous splashes of green and brown suffusing in the lustrous, crackled ash glaze create a more exuberant and sensuous effect, although the proportion of copper to iron suggests a careful observation of actual Yellow Seto pieces. The low cylinder echoes, on a smaller scale, a common shape of Momoyama-period tea bowls. The rim was left slightly uneven in height, and a gentle pinch to the wet walls has distorted the simple shape. Morse described this bowl as "a beauty—that's worth possessing."



113 Pentagonal incense box in Oribe style

Seto ware, probably from Akazu Village
Edo period, 19th century
Acquired from American Art Association, New York
Formerly in collection of Samuel Colman
5.1 x 5.8 ($2\frac{1}{32}$ x $2\frac{5}{16}$)
02.64

Fine-grained, reddish brown clay. Underglaze painted decoration in white slip and black iron pigment. Clear glaze, milky where thick; copper-green ash glaze on knob. Inside glazed; recessed base unglazed.

This five-sided box approximates the early seventeenth-century Narumi Oribe ware incense boxes that inspired it, but the overall delicacy of workmanship and the extremely fine-grained reddish brown clay indicate a nineteenth-century date.





114 Tea bowl in Oribe style

Seto ware, probably from Akazu Village
Edo period, 19th century
Original attribution: Oribe, date 1650
Morse attribution: "Some driveling idiot made it."
Acquired from Yamanaka and Company, New York
8.9 x 12.7 (3½ x 5)
02.235

Fine-grained, light gray clay. Underglaze iron painted decoration of willow branches. Clear glaze covering inside and part of outside, brushed on, somewhat underfired. Areas of copper-green ash glaze and iron wash on outside. Base and foot rim unglazed.





By extensive manipulation of this wheel-thrown bowl, the potter evoked qualities of early seventeenth-century Oribe-ware bowls. Broad vertical slashes of various lengths, beginning near the foot and tapering off, produced a faceted appearance on the wall; the regular shape was deformed by being squeezed to produce an approximation of the oval "shoe-shaped" Oribe tea bowl. The round foot rim was indented in three places. Three different glazes were applied to the outside by brushing, rather than pouring or dipping, to create overlapping patches of different colors. Beneath the larger of the two white patches a skillful brush applied strokes suggestive of trailing willow branches, thus associating the bowl seasonally with spring or early summer.

115 Tea bowl in Oribe style

Possibly Seto ware
Edo period, 19th century
Acquired from Yamanaka and Company, New York
Original attribution: Satsuma, date 1740
8.9 x 12.3 (3½ x 4⅞)
99.15

Buff clay, stained beneath glaze. On outside, underglaze iron painted decoration (which appears gray) of plovers in a "fishnet" lattice. Clear glaze, slightly underfired, crackled, partially wiped off base; narrow panel of copper-green ash glaze on outside, overlapping rim.



The potter created deep horizontal grooves on the lower body during the throwing of this bowl and slightly squared the wheel-thrown shape by squeezing it. Beneath the underfired and therefore translucent rather than transparent glaze, the painted decoration appears gray. Brown staining under much of the glazed area further mutes the decoration.



116 Incense box in shape of seated rooster, in Oribe style

Possibly Seto ware
Edo period, 19th century
Gift of Bunkio Matsuki, Boston
6.0 x 7.3 (2⅜ x 2⅞)
01.25

Buff clay. Stippling around comb and wattles; carved details on wings and tail. Clear glaze, coarsely crackled; splash of copper-green on comb; details of eyes, beak, and wings painted in underglaze iron.



The glaze and clay body are not typical of Seto materials. This stylish piece may have been executed in the Oribe style at an unrelated kiln, perhaps one in Kyoto. Because the rooster is one of the twelve animals associated with the East Asian calendar, the incense box would have been appropriate for presentation and display in "rooster" years.



117 Vase in Oribe style



Possibly Seto ware
Edo or Meiji period, 19th century
Acquired from Tozo Takayanagi, New York
18.2 x 11.1 (7 3/16 x 4 3/8)
96.98

Buff clay. Wheel-thrown form distorted by vertical slashes made with a blade and by pinching from two opposite sides; base finished by hand. Feldspathic glaze, cream colored where thin, white where thick; splashes of copper-green ash glaze partially reduced to lavender and yellow-green; areas of crawling. Inside glazed; base glazed in concave center, unglazed around edge.

The concave mouth is modeled after the sunken "hag's-mouth" known on vases, tea-ceremony water jars, and iron kettles of the Momoyama period. The manipulation of the clay by hand and with a sharp blade immediately after throwing also looks back to Momoyama models, although the thinly thrown form agrees with nineteenth-century taste.



15 · Mino- and Seto-Style Ceramics from Other Kilns

THE REVIVAL OF MOMOYAMA-PERIOD Mino styles in Seto led to the imitation of such styles in numerous kilns throughout Japan. Especially conspicuous is the Oribe style with its characteristic combination of copper-green glaze and underglaze iron decoration. In some cases, use of the Oribe format at unrelated kilns must have been a direct result of the migration of Seto and Mino potters to the provincial workshops, but the widespread availability of Seto and Mino popular wares meant that the styles were known generally.

118 Cylindrical tea bowl in Oribe style

Shiga ware, Tsushima Island
Edo period, 18th–19th century
Acquired from Bunkio Matsuki, Boston
8.7 x 9.1 ($3\frac{7}{16}$ x $3\frac{5}{8}$)
99.37
Reproduced in color, p. 46

White clay, pinkish buff where exposed. Decoration of grasses incised under brown wash; hatching incised under clear glaze (body indented in each area); and flower and grasses painted in black overglaze enamel. Kiln mark, "Shiga," in *katakana* syllables without frame, stamped on base inside foot rim. Thin iron wash over half, appearing dull yellowish brown; clear glaze on other half of body, appearing gray where it partially overlaps wash. Five spur marks (from clay wads) on foot rim.







Located in the straits between northern Kyushu and the southern tip of the Korean peninsula, Tsushima Island under the control of the Sō warrior house played an important role in commercial relations between Japan and Korea, including the exchange of potters and ceramics. During the seventeenth and early eighteenth centuries, Tsushima was the conduit for tea-ceremony ceramics made for the Japanese market within the Japanese commercial enclave in Pusan, Korea. After that enterprise stopped, some potters established workshops on Tsushima itself.

The Shiga kiln was operated by one of the best-known Tsushima potters, Yoshida Mataichi, and his descendants during the latter half of the Edo period. The wares included celadon, Korean-style *mishima* inlay, and interpretations of Japanese wares, including this Oribe-style bowl.

119 Tea bowl in Oribe style

Banko ware, Ise Province
Edo period, 19th century
Acquired from Yamanaka and Company, New York
8.9 x 10.5 (3½ x 4⅛)
98.79

Buff clay. Underglaze iron painted decoration of "flaming jewels" and bundle of straw; touches of iron around rim. Kiln mark, "Banko," without frame, impressed on base inside foot rim. Ash glaze, ending irregularly above unglazed base, partially covered with glassy white feldspathic glaze; large patch of copper-tinted green ash glaze.



The images on the bowl, combining round "flaming jewels" with a bundle of straw, refer to the "jeweled broom," or *tamabahaki*. In an ancient New Year's ritual, a broom made of wild grass studded with jewel-like seeds and real gems was used to sweep the silk-working room in the imperial palace on the first Day of the Rat. The ritual is mentioned in ancient poems, including a verse in Japan's first poetry anthology, the *Man'yōshū*, a collection of poems written through the mid-eighth century. Appearing on the tea bowl, the motif suits the bowl for use in a New Year's tea gathering.



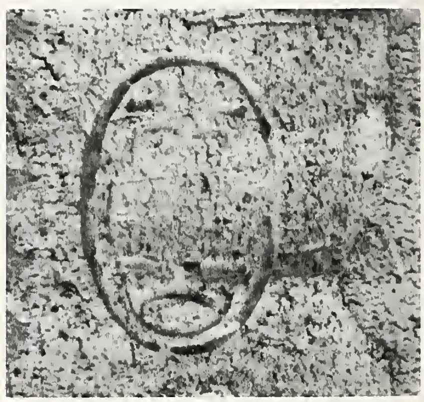
120 Vase in Oribe style



Banko ware, Ise Province
Edo or Meiji period, 19th century
Acquired from Bunkio Matsuki, Boston
Formerly in collection of Ikeda Seisuke, Kyoto
19.0 x 3.0 ($7\frac{1}{2}$ x $1\frac{3}{16}$)
00.61

Dense, pale gray clay. Oval seal, "Banko," impressed in center of base. Thin and thick vertical stripes painted in iron pigment and white slip, on two opposing walls. Clear glaze; splashes of copper-green on neck, shoulder, and walls. Base unglazed.





The familiar stripes that figure in seventeenth-century Oribe-ware decoration are translated into the central motif on the twisted form of this slender vase. The body of the vase was formed in a mold, but details of the base and the faceted edges were carved by hand.

In the eighteenth century a wealthy merchant of the coastal city of Kuwana in Ise Province (modern Mie Prefecture) established the Banko kiln and sold the products in both Kuwana and Edo. The wares featured overglaze enamel decoration with red predominating. Having lapsed after the merchant's death, the kiln's activity was revived in 1831 by a Kuwana antique dealer with support from the branch of the Matsudaira daimyo house based in Kuwana. The kiln prospered in the export market that developed after 1859, and still operates today.

121 Square live-coal container or individual serving dish, in Oribe style

Karatsu ware, Hizen Province
Edo period (1615–1868), date uncertain
Original attribution: Oribe
Morse attribution: "Shino—very modern."
Acquired from Japanese Trading Company, New York
8.9 x 9.8 (3½ x 3⅞)
99.58

Sandy, medium brown clay. Underglaze painted decoration in iron pigment and white slip, of primulas and birds. Translucent glaze, bluish where thick, with irregular coarse crackle; triangle of copper-tinted ash glaze, reduced to red, on one corner, volatilizing to adjacent side. Base unglazed.



The dark sandy clay body of this piece identifies it as coming from the Karatsu region in northwestern Kyushu. Karatsu-ware pieces in Oribe style were made at the Kameya-no-tani kiln in the early seventeenth century; surviving examples indicate a problem with reduction of the copper glaze—such as occurs on this piece—so that it appears red rather than green (Hayashiya and Zauhō Press 1980: pl. 148). Although the tight drawing of the decorative motifs suggests a later date for the Freer piece, its precise dating is open to question.

The flowers in the design appear to be primulas of the East Asian variety known in Japan as *sakurasō* (*Primula sieboldi*). Once growing wild throughout Japan, the spring-blooming perennial began to be cultivated in the eighteenth century, and by the mid-nineteenth century hundreds of varieties were registered. The plant's appearance as a decorative motif, if interpreted as related to gardeners' enthusiasm, also suggests a late date for the piece.

The vessel was thrown as a cylinder that was then paddled into a squared shape, and the unglazed base was carved out as a shallow, recessed circle. Although the shape is appropriate to an individual serving dish, heavy wear on the rim suggests that the piece might have been used as a container for the live coals, bedded in ash, used by smokers to light their pipes. Each small pipeful was smoked only briefly before being knocked out against the rim of the coal container, a practice that accounts for the abrasion usually seen on the rims of such containers. The rim was repaired with red lacquer.



122 Incense box in Oribe style





Kenzan ware, probably Kyoto
Edo period, 18th century
Formerly in collection of Ikeda Seisuke, Kyoto
Acquired from Bunkio Matsuki, Boston
3.5 x 8.9 (1 13/32 x 3½)
00.70

Coarse, buff clay. Underglaze iron painted decoration of *kuzu* vine and stripes. Clear glaze, coarsely and irregularly crackled, over white slip; splashes of copper-green. Base unglazed. Signature, "Kenzan," in iron pigment on biscuit on reverse of lid.

Ogata Kenzan (1663–1743) is perhaps the single most famous potter that Japan has produced. Born into a wealthy merchant household in Kyoto, he began making pottery as a cultivated amateur but eventually managed a commercial workshop. So influential was his style of decoration—closely related to the painting of his older brother, the artist and designer Ogata Kōrin (1658–1716)—that it was imitated even in his lifetime at other Kyoto workshops and, by the nineteenth century, at various kilns throughout Japan.

Sherds with Oribe-style decoration excavated from the site of Kenzan's first kiln at Narutaki on the outskirts of Kyoto demonstrate that he was familiar with the ware, which was represented in the collections of wealthy Kyoto merchant houses. This incense box is executed in the style associated with the workshop that Kenzan operated in the Nijō Chōjiya district of the city from 1712 to 1731. If not an actual product of the workshop, it was probably made during the same period at another Kyoto workshop. The textile-like stripes drawn in iron and the splashes of copper-green evoke the style of early seventeenth-century Oribe ware; the sinuous *kuzu* vine belongs to the repertory of motifs favored by Kōrin and other painters of the Rimpa school.

16 · Porcelain

TRUE PORCELAIN, FROM THE feldspathic material called kaolin, was made in Hizen Province (modern Saga Prefecture), centering around the town of Arita, from the beginning of the seventeenth century. The technology was introduced by immigrant Korean potters. A number of other kilns, including Hirado to the west of Arita, Kutani on the north coast of Honshu, and Himetani near Fukuyama, succeeded in producing porcelain on a small scale by the late seventeenth century. In seventeenth-century Seto, however, the closest approximation to porcelain was provided by Ofuke wares decorated with underglaze cobalt. Seto potters did not achieve production of true porcelain until the opening decades of the nineteenth century. From that point on, however, porcelain became a major aspect of production at Seto and Mino, and has remained so to the present day.

The beauty and refinement of Arita porcelain contributed to its enormous commercial potential. Distributed by coastal ships to markets throughout the country, Arita porcelain dominated many markets formerly controlled by Seto pottery, which was also suffering under the financial hardships imposed by famines and natural disasters in the late eighteenth century. From the mid-eighteenth century, Seto production was strictly limited by a law that permitted only the oldest son in each household to continue his father's business; after 1801, however, other sons were allowed to continue working as potters if their endeavors focused on attempts to produce true porcelain. Early efforts were based on the techniques used at the Chinese porcelain center of Jingdezhen as described in the Chinese text *Tao shuo* (Description of Pottery, 1767), copies of which reached Japan around 1800 and were translated by scholars in the Owari domain.

Seeking more direct knowledge of the necessary techniques, one Seto potter, Katō Tamikichi, traveled to Kyushu and managed to infiltrate some peripheral porcelain workshops in Amakusa, Mikawachi, and Ichinose by methods that included marrying into a local family. Returning to Seto in 1807, he employed his knowledge of compounding clays to produce a satisfactory porcelainlike white body and built the type of kiln needed to fire cobalt-decorated porcelain in reduction. Tamikichi, who died in 1824 at the age of fifty-three, is now worshiped at one local Seto shrine as the "father of porcelain."

By the time of Tamikichi's death, ninety-one of the 157 kilns operating within Seto were producing porcelain, while only sixty-six continued to make the time-honored pottery. From that period on, most Seto potters who made names for themselves were involved in production of large-scale cobalt-decorated porcelain vessels (see no. 125). After the Meiji Restora-

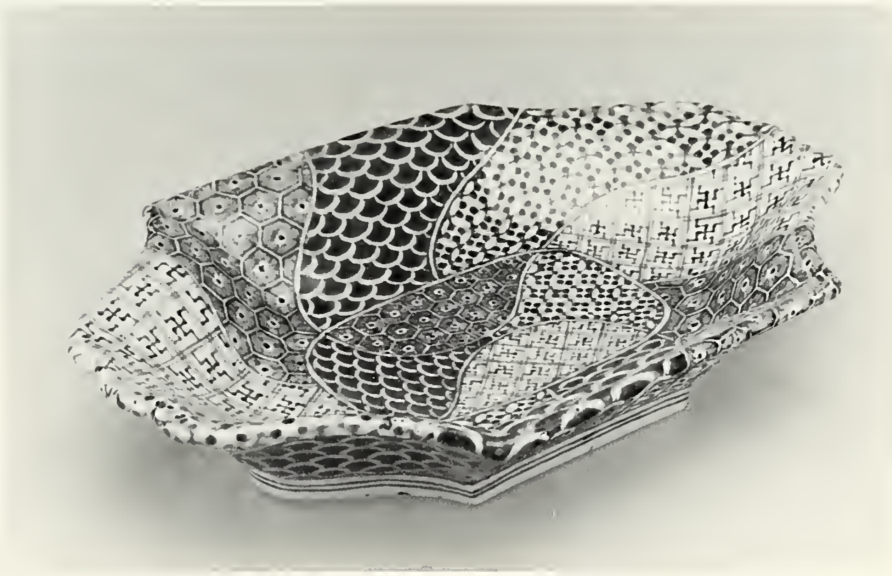
tion of 1868, many succeeded in the new export market (Mizuno 1981: 115, 117).

Meanwhile, a type of white-bodied ceramic approximating the appearance of porcelain, especially when decorated with cobalt, was also developed. Known as *taihaku,* after the name for refined white sugar, it was introduced in 1804. Even after fine-quality true porcelain came into use, *taihaku* continued to be produced at workshops that served the popular market. A common shape was the "Guangdong" bowl (see no. 104), based in shape and design on Chinese export porcelain of the period and also replicated at Arita. Stencils were used as a cheap alternative to hand painting. By the mid-nineteenth century they were supplemented and eventually replaced by transfers printed from copper plates. Transfer-printed porcelain tableware in European shapes and styles formed the mainstay of Seto and Mino production into the twentieth century.

123 Dish in Shonzui style

Seto ware
By Katō Tamikichi (1772–1824)
Edo period, 19th century
Anonymous gift
5.1 x 23.8 (2 x 9⅜)
78.49
Reproduced in color, p. 47

Porcelain. Underglaze cobalt painted decoration. Inscription on base: "Gorodayū/Go Shonzui/Seto Tamikichi/kore [wo] utsusu" (Gorodayū Go Shonzui, copied by Tamikichi of Seto), followed by Tamikichi's cipher. Clear glaze of uneven thickness, milky white where thick.



The inscription on the base of this serving dish states clearly that it is a copy (*utsushi*) by "Tamikichi of Seto" of a work by the legendary figure Gorodayū Go Shonzui. In Tamikichi's time, Gorodayū was believed to be an actual potter who introduced the production of cobalt-decorated porcelain to Arita in the sixteenth century after having studied at the great Chinese porcelain center, Jingdezhen. (The term "Shonzui" now designates a certain style of decorated blue-and-white ware made at Jingdezhen for the Japanese market and characterized by a "patchwork" of geometrical motifs such as appear on this plate.) Just as Gorodayū was called "father of porcelain" at Arita, so Tamikichi was honored for introducing porcelain manufacturing techniques to Seto.

This dish was formed in a mold, and the three-lobed ends bear a curious resemblance to the silhouette of Mount Fuji. Other dishes of the same shape, in the same and smaller sizes, as well as sets of individual serving dishes and covered bowls, all with identical Shonzui-style decoration and inscription, survive in Japan (Aichi-ken Tōji Shiryōkan 1984a: nos. 8–11; Ono 1935, vol. 6: pl. 75). If not the work of the first Tamikichi, they may be the products of the Seto kilns from a slightly later date (possibly of the second- or third-generation Tamikichi), when Seto potters had mastered the techniques of cobalt-decorated porcelain and Tamikichi's name had taken on a heroic aura.

The wooden box containing this plate is inscribed with a date in 1911 when an Osaka collector acquired the piece.



124 Rectangular plaque

Seto ware
By Ryōkichi
Edo period, mid-19th century
Original attribution: Japanese
Morse attribution: Shino
Acquired from Rufus E. Moore, New York
35.8 x 29.1 (14⅛ x 11½)
95.4

Light gray clay. Underglaze cobalt painted decoration of scholar in bamboo grove gazing over water toward Mount Fuji as attendant prepares tea. Signature, "Ryōkichi" [followed by illegible character], on back. Glassy white feldspathic glaze, coarsely crackled and flecked with brown iron spots, oxidizing orange where glaze is thin on base. Thirteen round spur marks on back.







White Shino glaze over the cobalt painting substitutes for true porcelain on this ceramic plaque, which was designed to be hung high on the wall of a Japanese room in the manner of a framed calligraphic maxim or painting. A scholar dressed in Chinese costume sits on a dock, dangling his feet in the water as he gazes across a lake at a distant Mount Fuji and waits for the boy attendant to prepare tea on a portable brazier in the bamboo grove. Mount Fuji places the scene firmly in Japan, although the subject matter evokes the world of Chinese poetry, literature, painting, and *sencha* tea drinking that was opened to potters and other craftspeople by the "national literature" (*kokubungaku*) movement of the nineteenth century. Various well-known literati painters visited Seto in the early decades of the nineteenth century, and literati-style paintings appear on a number of Seto blue-and-white ceramics (Aichi-ken Tōji Shiryōkan 1984a).

Similar plaques and other objects of cobalt-decorated pottery were made by a neo-Confucian scholar from the Owari Tokugawa domain named Yamaguchi Kyūrozaemon (1746–1819). Using the Chinese-sounding sobriquet Yo Ennen, he worked at the short-lived Ōdaka kiln on the outskirts of Nagoya that was sponsored by an Owari warrior and staffed by Seto, Akazu, and Shinano potters between 1804 and 1813 (Narasaki et al. 1981a: 117 and nos. 165-66).

The "Ryōkichi" who painted the scene and signed the plaque has not been identified with certainty. A potter named Inoue Ryōkichi worked in his native Seto for nearly two decades before moving to Edo in the late 1850s to work in a number of local potteries. Eventually, he set up his own factory, changed his name to Ryōsai, and became an important manufacturer of export porcelain (Ono 1935, vol. 1: 261).

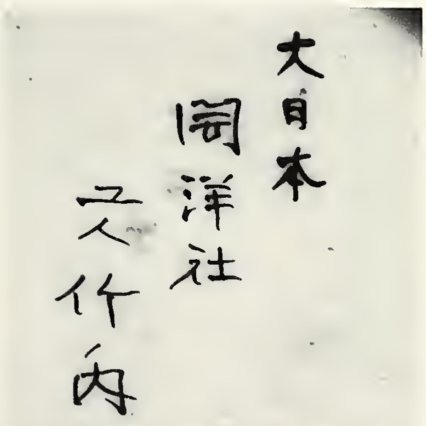
125 Pair of cloisonné-on-porcelain tea jars

Seto ware
Cloisonné by Takenouchi Chūbei, Nagoya
Meiji period, ca. 1875–80
Each jar (with lid): 28.5 x 20.7 ($11\frac{7}{32}$ x $5\frac{5}{32}$)
1984.32 and 1984.33
Reproduced in color, p. 48

Porcelain. Clear glaze inside of vessel and inside foot rim; neck and foot rim unglazed; outer lid partially glazed on inside, with rim and edge left bare; inner lid glazed except on rim and edge. Underglaze (artificial?) cobalt and overglaze gold enamel decorations on inner lid. Outside of jar and outer lid covered by opaque multicolor cloisonné enamels on olive-green ground, with silver and brass cloisons, except for band of black lacquer at foot having stenciled gold decor. Inscribed in red overglaze enamel on base, "Dai Nippon/Kaiyōsha/kōjin Takenouchi" (Japan, Kaiyōsha, craftsman Takenouchi).







The application of cloisonné enamels to a porcelain rather than metal base was one of a number of technical innovations introduced at the beginning of the Meiji period by cloisonné craftsmen eager to participate in the export market. The technique seems to have originated in Nagoya, first with pottery and eventually with porcelain bodies supplied by Seto workshops, although it quickly spread to Kyoto.

The Nagoya cloisonné craftsman Takenouchi Chūbei, who decorated this pair of jars for the Kaiyōsha (Open to the West) Company, exhibited "flower vases, flower pots, tea and coffee cups, cake boxes, etc." at the Philadelphia International Exhibition in 1876 (Japanese Commission 1876: 16), and the Imperial Museum (now the Tokyo National Museum) acquired one of his works in 1877. The Seto workshop that supplied the porcelain bodies for this pair of jars is not known, although certain other porcelain pieces enameled by Takenouchi are signed in cobalt with the names of prominent Seto potters, including Kawamoto Masukichi and Kawamoto Hansuke.

The two jars are modeled after Chinese pewter storage jars for loose-leaf tea, with porcelain inner lids covered by cap-shaped outer lids.

126 Set of five porcelain dishes with design of Mount Fuji

By Katō Gosuke IV (active ca. 1863–98)
Meiji period, late 19th century
Gift of Ōkōchi Sadao, Nagoya
Each dish: 2.2 x 13.5 (⅞ x 5⁵⁄₁₆)
1990.12a-e



Porcelain. Single cobalt-blue ring in angle of foot and base. Design of Mount Fuji painted in raised white and chrome-green pigments; mist applied with stencil in iron brown. Translucent green (celadon) glaze on upper surface and lower surface outside foot; clear glaze on foot and base. Inscription on base in cobalt, "Tōgyo-kuen-sei" (made by Tōgyokuen).

The Seto Village workshop of Katō Gosuke turned from production of pottery to cobalt-decorated porcelain in 1819. Gosuke earned a name for small celadon-glazed dishes known popularly as "jade-edged plates." The fourth-generation Gosuke, who succeeded as head of the workshop in 1863, took the studio name Tōgyokuen (Ceramic-Jade Garden) with reference to his ancestor's famous product. Remembered as one of the outstanding Seto potters of his day (he retired in 1898), Tōgyokuen developed a method to create a finer grade of porcelain by removing minute impurities from the clay body, and followed the pattern of early Meiji potters by experimenting with new styles of decor and glazes based on imported pigments. To the workshop's trademark celadon he added relief decor in opaque white, known as *shiromori* (Seto Shi-shi 1988: 310–11). The Freer Gallery saucers employ chrome pigment in combination with *shiromori* to render the snow-capped peak of Mount Fuji, a national symbol, and stenciled "mist" of opaque iron brown. The sparse, naturalistic design of the plates anticipates Seto's emergence in the twentieth century as a leading producer of European-style tableware.

PRELIMINARY STUDY OF THE TECHNOLOGY OF SELECTED SETO AND MINO CERAMICS

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Note: Tables appear on pages 224–29.

Observation of clay bodies and glazes with the naked eye has obvious limitations. Laboratory analysis of the composition and structure of fired clays and glazes assists in answering many questions about the physical basis for the appearance of the fired materials, what raw materials were used and how they were processed, and how potters refined their established procedures to produce a desired effect. No technical studies have investigated technological developments in Seto and Mino glazed ceramics from this perspective. A group of Seto, Shino, Oribe, and Ofuke sherds in the Study Collection of the Freer Gallery of Art (see table 1 and figs. 1–7) provided the basis for a preliminary examination of the development of glazes in Seto and Mino from the fifteenth through the early seventeenth century.

Questions to be addressed included the following: Is underfiring a means of obtaining the viscous, unctuous visual quality of some Mino glazes, or were opacifiers used? Is Shino glaze composed of special materials that produced the iron red rims at the edges of the glaze, or were special firing techniques employed? What differences occurred when firing practices changed in the switch from the *ōgama* to the multichamber climbing kiln? Is the white Oribe glaze closely related to Shino glaze? Is the base-glaze composition of Oribe green glaze different from that of Oribe white glaze, or is the addition of copper oxide sufficient to make the green glaze more fluid? What is the compositional relationship between Seto glaze and later Ofuke glaze?

A minute sample, no more than 1 cubic millimeter, of body and glaze was taken from each of the thirty selected sherds. The samples were analyzed for composition (using microprobe and x-ray diffraction; see tables 1 and 2), microstructure (using scanning electron microscopy with energy-dispersive x-ray analysis; see figs. 8–15), and firing temperature (using differential thermal analysis and reheating measurements; see table 3).

Compositional analysis showed that Seto and Mino clay bodies and glazes form a distinctive class among East Asian ceramics. Seto and Mino bodies contain less than 5% by volume rutile (TiO_4) and zircon ($ZrSiO_4$). These inclusions, which have not until now been detected in any Asian ceramics, are found in sands that have weathered from certain granites. Sources of their commercial importance today are Taiwan and the south coast of China, but not Japan; small deposits have been identified in the mountainous area of central Honshu, including several in the Mino region.[1] The Seto and Mino glazes also contain about 0.55% zirconia (ZrO_2) in solution in the glass; that is, even though zirconia and zircon by themselves are refractory (resistant to heat), they are not present as discrete particles in the glazes but have gone into solution. The same distinctive raw materials were used for the bodies and glazes in Seto and Mino.

The bodies contain quartz, cristobalite, and mullite, with quartz the major phase present (see table 2). The cristobalite is unusual and indicates a long and relatively low-temperature firing. The long firing is corroborated by the extensive white interaction zones between the bodies and glazes. The white layers are often thicker than the glazes when viewed in cross section. Furthermore, when some glaze samples were refired (see table 3), considerable glaze flow occurred in the ash glazes at about 1100°C. Together these data indicate a firing temperature range of about 1050–1150°C for the samples. The Oribe green glaze (no. 21) and the Seto

yellowish brown glaze (no. 1), which appear the runniest on the body, began to flow at a lower temperature. The opaque white Shino glaze (no. 17) is the most refractory among the glaze types sampled; it did not flow much until 1200°C, in part owing to the large amount of residual quartz present. It appears the most viscous on the body, and thus corresponds well with a relatively long-duration firing at about 1150°C. The mullite in the bodies is a reaction product that forms from alumina and silica during the heating process. The mullite is present in two microstructural types depending on the source of the body material: coarse, lathlike particles with blunt ends indicate a feldspathic or china stone precursor; fine, densely packed needles (as seen in fig. 11) indicate a clay precursor.

With regard to the so-called ash glazes of Seto and Mino (nos. 1–10), which were actually mixtures of ash and clay, it was not possible to determine which was the primary raw material. Ash and clay compositions are variable, and no local geological source materials were available for comparative testing. The variable and often high concentrations of phosphorus oxide indicate, however, that wood ash was used, since phosphorus is found in wood but is not a common element in clay.

The Shino glazes are underfired. They differ primarily from the other Seto and Mino glazes tested in their greater amount of undissolved quartz, which was added as a source of opacification. The prime flux of Shino glazes is potassia; the exception is in the so-called ash Shino (no. 14), a more translucent variant of Shino glaze, in which CaO, MgO, and P_2O_5 are higher in concentration. The Shino glaze compositions are unlike the modern high-alumina, high-soda formulations that Western potters use for a "Shino" effect. The red rim on number 16, for example, was produced during the firing. Oxidation during the early stages of glass formation in the glaze sealed in the oxidized red color; where the glaze was extremely thick, the body did not oxidize to red. The continuation of the firing in light reduction changed the body color to gray.

Studies of Shino wares from *ōgama* (nos. 11–16) and multichamber climbing kilns (nos. 17–20) show that when the kiln type was changed from the former to the latter the chemical composition was held constant and no dif-



1. Group A (see table 1). Top row, left to right: sherd numbers 1–4. Bottom row, left to right: sherd numbers 5–7.



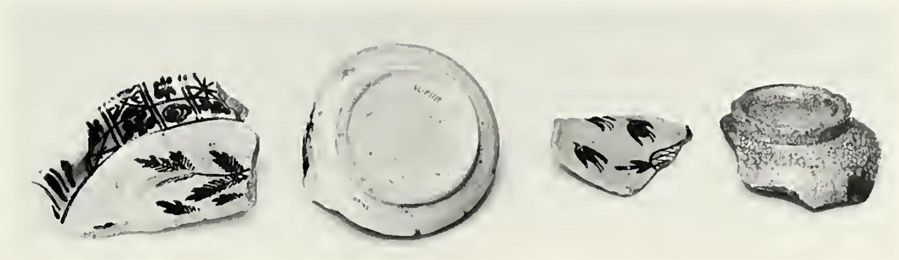
2. Group B (see table 1). Left to right: sherd numbers 8–10.



3. Group C (see table 1). Left to right: sherd numbers 11–13.



4. Group D (see table 1). Left to right: sherd numbers 14–16.



5. Group E (see table 1). Left to right: sherd numbers 17–20.



6. Group F (see table 1). Top row, left to right: sherd numbers 21–24. Bottom row, left to right: sherd numbers 25 and 26.



7. Group G (see table 1). Left to right: sherd numbers 27–30.

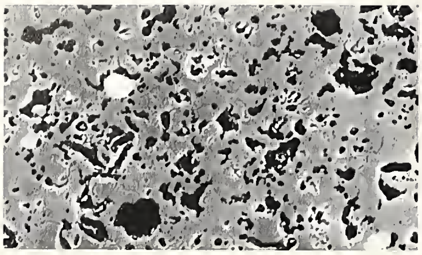
ference occurred in firing temperature. The multichambered kiln allowed better control of each chamber's temperature, but the potters altered as few as possible other variables. In this way, they increased the performance of this successful conservative technology.

On Oribe ware the green glaze is colored with about 1% iron oxide (Fe_2O_3) and 1–3% copper oxide (CuO_2) in solution. The white and green glazes (table 1, nos. 22 and 23), however, are different formulations rather than compositions of a single base-glaze to which colorants are added. Oribe glazes display the most chemical variability of any tested. Each color has a distinct composition with either a high CaO, a high K_2O, or a mixture of the two as the prime flux. Modern practice is to use a single base-glaze and then add colorants to that formulation. The white Oribe glaze is in each example a high K_2O, low CaO composition, but the green and brown compositions vary. For instance, in SC-P1710 (no. 21) brown is high in CaO and K_2O, and green is high in K_2O but intermediate in CaO. In SC-P1712 (no. 23) green is high in CaO and low in K_2O, but brown is intermediate in composition. By varying the total amount of flux and proportions of fluxes, the melting temperature is changed; thus, the reflectivity and brightness of each glaze color is varied subtly, indicating that visual appearance was controlled compositionally.

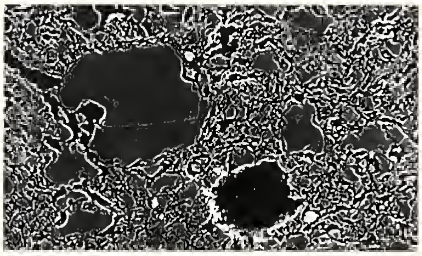
The brown decoration under Shino and Oribe glazes sometimes consists of iron oxide painted directly onto the body (see table 1, nos. 13, 24, and 25), as evident from the constant proportions of the other oxides. In other samples it consists of a separately compounded iron-containing slip or glaze, sometimes inlaid into the body. In other examples, it is painted over the glaze. This variation in method of decoration once again shows innovation in achieving special visual effects.

The Seto and Ofuke glazes are distinct compostitionally and structurally. The Seto glazes are more homogeneous and fluid, because the flux content (especially CaO, MgO, and P_2O_5) is higher. The greater phosphorus oxide content probably indicates that more ash was used as a raw material, together with a dolomitic lime source. Ofuke glazes, which contain only about half the amount of ash as Seto glazes, melt at a higher temperature than the Seto glazes. The Ofuke glazes are more refractory, having more alumina and silica, and are heterogeneous in structure. Less wood ash and lime were used as raw materials. Even the phosphorus oxide is low, which implies discontinuity with the other glazes in terms of raw materials. The variation within a single glaze can be seen in the analyses of two sides of the same sherd, which was done for numbers 11 and 12. This minimal variation indicates the potter's careful, knowledgeable control of glaze composition.

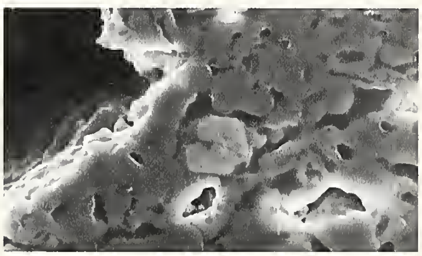
The glaze occurring on the saggar (no. 30) is differentiable from pottery glaze in that it is heterogeneous from one spot to another as indicated by the wide range of standard deviations. The amounts of alumina and silica are elevated over those expected for a pottery glaze. The heterogeneity and the atypical composition reinforce the commonsense expectation that the glaze was



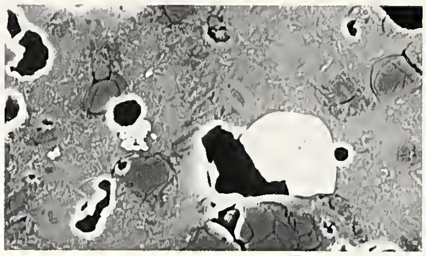
8. Microstructure of body of sherd number 16, taken by scanning electron microscope in secondary mode. The black, irregularly shaped pores are indicative of low-temperature firing and incomplete fusion. The white areas are inclusions of rutile (at sides) and zircon (upper left quadrant). Cracks in the body (appearing as gray lines) outline many of the quartz particles, which are well ground and fine, measuring 10–30 microns.



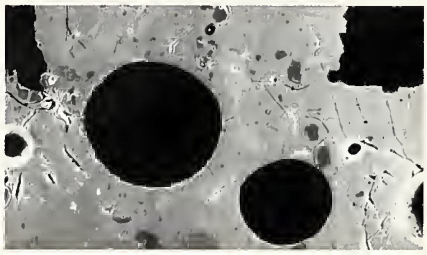
9. Microstructure of body of number 13, taken by scanning electron microscope in backscattered mode. The body contains poorly fused quartz particles of variable size, measuring 10–100 microns. Wide variation in particle size commonly occurs in nature, but the large fraction of 10-micron particles probably indicates that preparation of the body materials included grinding. Rutile and zircon particles appear as small white areas.



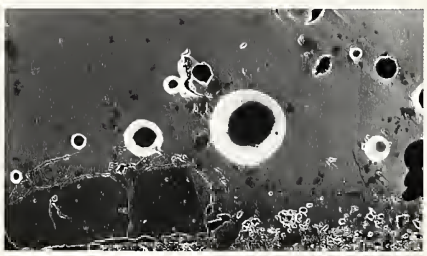
10. Enlargement of figure 9 showing the rough inner surface of a pore (upper left) and a hexagonal zircon crystal (center, light gray area). The somewhat rounded edges of the quartz particles (dark gray) indicate partial fusion.



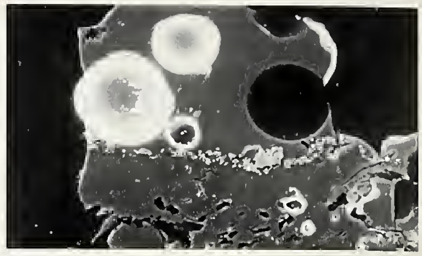
11. Microstructure of body of number 16. Lathlike particles of mullite and cristobalite appear in a well-fused glassy matrix. Quartz particles are rounded, indicating fusion, and many are surrounded by diffusion profiles (upper right) and have decreased in size during fusion. Pores are rounded and relatively smooth on the interiors. The large zircon crystal (white area, center) is easy to differentiate from the submicron and agglomerated titania crystals (at left).



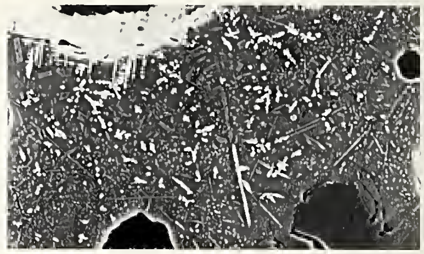
12. Microstructure of glaze in number 16. The extensive crazing and cracking visible here is common in the Shino glazes. Large rounded bubbles and unmelted inclusions appear in the glaze. The dark gray inclusions are quartz; the light gray inclusions are higher in atomic number and were not identified.



13. Microstructure of glaze in number 13. The body is poorly fused and the size of the residual quartz particles (gray) varies widely. Rounded pores appear as black areas with white rims. Anorthite (light gray) occurs in minor quantity and has precipitated from the calcium-rich glaze melt during firing.



14. Micrograph cross section of body and glaze of number 26. Iron oxide was painted directly onto the body before the glaze was applied. The iron oxide (layer of light gray particles) seems to float just above the interaction zone of glaze and body, which is well fused and about half the thickness of the glaze layer.



15. Microstructure of black inlaid region of glaze in number 22. The brown-black region of the glaze is much higher in calcia, magnesia, and phosphorus than the rest of the glaze and was probably a separately formulated composition. In the brown-black area, recrystallization of iron oxide particles (white) and another substance, probably anorthite (gray), occurred.

not intentionally applied, but rather, formed by accumulations of ash during firing.

Conclusions

Seto and Mino ceramics constitute an innovative Japanese solution to the problems posed by making a white ceramic, similar to porcelain, without access to either China stone or kaolin. Rutile- and zircon-containing granitic sands were mixed with clay, probably illitic, and perhaps ash to form a durable white body. Most body samples are glassy with well-rounded pores and large interaction zones with the glaze, indicating an extremely long-duration firing. The high level of cristobalite, however, makes the bodies extremely brittle and reinforces the conclusion of a long but relatively low-temperature firing. The glazes, too, high in flux content and not fitting the thermal contraction of the bodies during cooling, are fragile. Sometimes crazed and cracked, they often flake off the bodies. The preservation of the Seto and Mino ceramics will require great care.

In spite of the great variability displayed by the glazes, all the Mino and Seto glazes are in a family of highly fluxed, low-silica ones similar to the Yue, Guan, Longquan, and Koryo celadon glazes but are higher in silica and lower in total flux content.

It is hoped that this preliminary study of these important ceramics will stimulate further research concerning their clay, glazes, and decorative pigments.

1. Seven samples of zircon from deposits within Gifu Prefecture are in the mineral collection of the National Museum of Natural History, Smithsonian Institution.

Acknowledgments

I would like to express my appreciation to the staff of the Freer Gallery of Art who enabled millimeter-sized samples to be taken from selected sherds in the Study Collection of Japanese ceramics. I have dreamed of studying these outstanding ceramics for twenty years. Special thanks are due Milo C. Beach, Louise Cort, James Smith, and Stephen Koob of the Freer Gallery. At the Mineral Sciences Department, National Museum of Natural History, Smithsonian Institution, Eugene Jarosewich and Joseph Nelen enabled the microprobe results to be obtained; Russell Feather helped with zircon geology. I am grateful for their participation.

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Table 1. Glaze Compositions As Determined by Wavelength-Dispersive Electron Microprobe Analysis

Results are given as mean with standard deviation in parentheses.

Sherd Number	Study Collection (Pottery) Number	Color in Cross Section	Silica (SiO_2)	Alumina (Al_2O_3)	Iron Oxide (FeO)	Magnesia (MgO)	Calcia (CaO)	Potassia (K_2O)	Soda (Na_2O)	Titania (TiO_2)	Phosphorus Oxide (P_2O_5)	Total
A. Seto, Seto ash-glazed ware, kiln site not recorded, 15th–16th century												
1	SC-P 3088 wall of bottle*											
		yellowish brown	56.98	12.48	1.27–1.56	2.6–3.16	16.16	4.56	0.27	0.51	1.34	96.91
2	SC-P 3091 rim of shallow bowl		[no data]									
3	SC-P 3096 rim of bowl											
		yellowish green	61.32 (0.83)	14.06 (0.32)	1.45 (0.07)	2.46 (0.13)	14.70 (0.28)	3.59 (0.16)	0.40 (0.03)	0.53 (0.04)	1.17 (0.08)	99.69
4	SC-P 3097 wall of bowl											
		light green	53.32 (0.93)	11.11 (0.22)	0.92 (0.05)	3.83 (0.14)	22.67 (0.66)	2.89 (0.18)	0.19 (0.02)	0.55 (0.05)	2.26 (0.15)	97.74
5	SC-P 3098 base of small vessel		[no data]									
6	SC-P 3110 rim of bowl											
		light green	58.00 (0.71)	13.29 (0.32)	0.94 (0.12)	2.67 (0.15)	18.73 (0.67)	3.80 (0.22)	0.30 (0.03)	0.53 (0.05)	1.40 (0.10)	99.67
7	SC-P 3111 rim of bowl, bluish white glaze											
		white opaque	61.02 (0.99)	11.25 (0.35)	0.94 (0.11)	2.45 (0.11)	17.51 (0.35)	4.29 (0.14)	0.44 (0.05)	0.41 (0.02)	1.25 (0.11)	99.56
		clear	60.19 (0.54)	11.91 (0.31)	0.86 (0.07)	2.60 (0.12)	15.51 (0.34)	5.53 (0.25)	0.53 (0.03)	0.44 (0.05)	1.23 (0.07)	98.50
B. Mino, ash-glazed ware, Mutabora kiln group, *ōgama*, late 16th century												
8	SC-P 3128 small dish											
		light green	68.44 (1.92)	16.84 (2.56)	1.39 (0.29)	1.52 (0.63)	5.85 (1.41)	3.80 (0.38)	0.15 (0.04)	0.63 (0.08)	0.51 (0.27)	99.14
9	SC-P 3130 rim of small dish											
		light green	68.01 (1.63)	15.19 (0.70)	1.39 (0.20)	1.78 (0.58)	8.23 (1.08)	2.91 (0.45)	0.17 (0.04)	0.75 (0.08)	0.77 (0.26)	99.20
		light brown	64.79 (1.42)	14.09 (0.51)	1.55 (0.14)	2.43 (0.43)	11.84 (0.81)	2.20 (0.19)	0.12 (0.03)	0.68 (0.05)	1.27 (0.11)	98.97
10	SC-P 3131 rim of small dish											
		light green	62.78 (0.97)	15.66 (0.27)	1.45 (0.11)	1.95 (0.14)	12.91 (0.46)	2.11 (0.13)	0.11 (0.03)	0.71 (0.06)	1.23 (0.09)	98.91

C. Mino, Shino ware, Mutabora kiln group, *ōgama*, late 16th century											
11	SC-P 3121 small dish										
	white opaque	67.81	18.68	0.66	0.31	2.28	9.02	0.55	0.16	0.13	99.60
		(2.11)	(1.24)	(0.11)	(0.12)	(0.70)	(0.37)	(0.05)	(0.09)	(0.10)	
	reverse	67.23	19.07	0.59	0.34	2.31	9.62	0.61	0.14	0.19	100.09
		(1.11)	(0.29)	(0.12)	(0.08)	(0.26)	(0.19)	(0.05)	(0.04)	(0.10)	
12	SCP-3122 rim of small dish										
	white opaque	69.71	19.25	0.89	0.32	1.86	5.86	0.44	0.41	0.22	98.96
		(4.05)	(0.29)	(0.17)	(0.11)	(0.85)	(0.71)	(0.11)	(0.46)	(0.17)	
	reverse	68.04	18.85	1.04	0.32	2.67	7.21	0.66	0.18	0.10	99.07
		(2.18)	(2.11)	(0.21)	(0.11)	(0.74)	(0.81)	(0.10)	(0.18)	(0.06)	
13	SC-P 3123 base of large dish, with underglaze brown										
	clear	67.02	19.82	0.43	0.24	1.64	9.46	0.85	0.32	0.10	99.89
		(4.04)	(3.00)	(0.09)	(0.11)	(1.40)	(1.46)	(0.24)	(0.25)	(0.07)	
	brown	67.44	16.54	3.65	0.34	1.27	9.96	0.83	0.31	0.26	100.60
		(2.01)	(0.75)	(1.53)	(0.10)	(0.33)	(0.29)	(0.07)	(0.17)	(0.11)	
D. Mino, Shino ware, possibly Ōgaya kiln group, *ōgama*, late 16th century											
14	SC-P 488 dish on clay ring, "ash Shino"–type glaze										
	white with red rim	67.30	18.18	0.34	0.45	3.73	7.73	0.56	0.11	0.19	98.59
		(11.4)	(6.34)	(0.15)	(0.21)	(3.69)	(2.61)	(0.16)	(0.09)	(0.08)	
	reverse (brown)	66.53	21.28	2.00	1.06	1.95	5.87	0.36	0.31	0.27	99.63
		(3.30)	(3.45)	(0.21)	(0.22)	(0.26)	(0.53)	(0.06)	(0.07)	(0.05)	~96.2
	feldspar in body**	45.0–46.4	32.1–32.9	0.02–0.59	0.12–0.46	14.4–65.7	0.99–1.59	0.32–0.75	0.08–0.25	0.12–0.2	
15	SC-P 493 small dish on clay ring										
	clear	68.54	18.68	0.86	0.48	1.57	7.68	0.34	0.18	0.20	98.52
		(3.95)	(3.73)	(0.23)	(0.15)	(0.50)	(0.67)	(0.06)	(0.16)	(0.13)	
	white opaque glaze coating on saggar	68.39	17.87	1.05	0.58	4.32	6.01	0.27	0.07	0.20	98.77
		(3.47)	(2.34)	(0.13)	(0.08)	(1.54)	(0.68)	(0.05)	(0.04)	(0.12)	
16	SC-P 498 rim of small dish with red edge										
	white opaque	65.60	18.90	0.44	0.30	2.07	11.19	0.79	0.09	0.11	99.48
		(2.90)	(1.50)	(0.13)	(0.13)	(1.12)	(1.81)	(0.18)	(0.06)	(0.07)	
E. Mino, Shino ware, Motoyashiki kiln site, multichamber climbing kiln, early 17th century											
17	SC-P 1716 individual serving dish										
	gray	69.56	18.84	1.98	0.47	1.14	5.45	0.21	0.59	0.23	98.48
		(3.60)	(3.54)	(0.29)	(0.16)	(0.45)	(0.80)	(0.05)	(0.39)	(0.17)	
	black	65.56	17.83	5.17	0.36	1.13	8.15	1.08	0.17	0.19	99.65
		(1.34)	(0.85)	(1.54)	(0.07)	(0.13)	(0.24)	(0.08)	(0.10)	(0.04)	
18	SC-P 1718 base of individual serving dish										
	clear white	65.96	18.64	0.25	0.24	1.30	10.74	1.36	0.04	0.14	98.68
		(0.89)	(0.56)	(0.04)	(0.06)	(0.11)	(0.18)	(0.05)	(0.03)	(0.07)	
	black crystalline region of glaze	64.53	17.71	4.95	0.30	1.04	8.36	1.04	0.20	0.19	
		(1.20)	(0.39)	(0.36)	(0.05)	(0.05)	(0.17)	(0.05)	(0.03)	(0.05)	98.33

Table 1, con't.

Sherd Number	Study Collection (Pottery) Number	Color in Cross Section	Silica (SiO_2)	Alumina (Al_2O_3)	Iron Oxide (FeO)	Magnesia (MgO)	Calcia (CaO)	Potassia (K_2O)	Soda (Na_2O)	Titania (TiO_2)	Phosphorus Oxide (P_2O_5)	Total
19	SC-P 1719 base of individual serving dish											
		clear white	64.78 (2.29)	19.36 (1.87)	0.22 (0.13)	0.31 (0.08)	1.86 (0.05)	10.93 (0.37)	1.63 (0.08)	0.06 (0.06)	0.14 (0.12)	99.28
20	SC-P 3342 base of tea bowl		[no data]									
F. Mino, Oribe ware, Motoyashiki kiln site, multichamber climbing kiln, early 17th century												
21	SC-P 1710 small Monochrome Oribe dish [no data]											
22	SC-P 1711 individual serving cup											
		white	69.61 (8.62)	18.75 (5.71)	0.97 (0.37)	0.26 (0.11)	1.54 (0.79)	7.39 (1.98)	0.86 (0.30)	0.42 (0.43)	0.14 (.07)	99.95
		green	66.97 (2.76)	18.04 (1.38)	1.04 (0.13)	0.70 (0.10)	3.95 (0.61)	6.08 (0.28)	0.47 (0.04)	0.82 (0.14)	0.49 (0.15)	98.55
		brown	63.50 (8.14)	18.86 (2.82)	2.18 (0.55)	0.28 (0.08)	1.43 (0.42)	7.16 (1.24)	0.85 (0.17)	0.39 (0.27)	0.23 (0.12)	94.89
23	SC-P 1712 diamond-shaped individual serving cup											
		clear	66.26 (0.89)	19.31 (0.61)	0.37 (0.09)	0.13 (0.06)	1.29 (0.16)	11.54 (0.31)	1.43 (0.10)	0.09 (0.10)	0.06 (0.07)	100.48
		green	63.07 (0.76)	17.63 (1.50)	1.27 (0.18)	1.14 (0.18)	8.76 (0.67)	3.14 (0.73)	0.61 (0.25)	0.70 (0.08)	1.16 (0.28)	97.49
		brown	63.46 (1.33)	17.82 (0.65)	1.33 (0.18)	0.81 (0.09)	5.38 (0.28)	4.53 (0.25)	0.61 (0.05)	0.65 (0.08)	0.53 (0.17)	95.12
24	SC-P 1713 base of square individual serving dish											
		clear	66.25 (1.74)	19.00 (0.91)	0.18 (0.09)	0.17 (0.08)	1.84 (0.41)	10.81 (0.24)	2.27 (0.13)	0.03 (0.02)	0.06 (0.04)	100.60
		brown	66.48 (1.89)	18.47 (0.84)	0.62 (0.56)	0.16 (0.03)	2.03 (0.47)	9.63 (0.27)	2.01 (0.17)	0.04 (0.02)	0.07 (0.07)	99.51
25	SC-P 1714 base of square individual serving dish											
		white	65.68 (3.62)	20.32 (3.64)	0.62 (0.09)	0.26 (0.05)	1.28 (0.29)	9.95 (1.03)	1.42 (0.23)	0.14 (0.27)	0.31 (0.39)	99.98
		green	59.77 (1.46)	13.51 (0.33)	1.46 (0.14)	2.48 (0.15)	12.97 (9.54)	2.67 (0.21)	0.23 (0.02)	0.62 (0.05)	1.77 (0.08)	95.48
		brown	64.05 (0.71)	19.18 (0.39)	2.30 (0.48)	0.20 (0.05)	1.57 (0.20)	10.30 (0.21)	1.70 (0.07)	0.02 (0.02)	0.20 (0.11)	99.49

26	SC-P 1715 square individual serving dish											
		green	66.72	18.26	0.38	0.12	1.73	11.27	1.53	0.02	0.11	100.15
			(2.97)	(1.76)	(0.27)	(0.06)	(0.31)	(0.65)	(0.14)	(0.02)	(0.08)	
		brown	54.61	11.45	1.21	2.71	17.43	1.99	0.22	0.52	2.08	92.22
			(0.71)	(0.32)	(0.07)	(0.09)	(0.28)	(0.13)	(0.03)	(0.03)	(0.09)	

G. Mino, Ofuke ware, Kamagane kiln site, multichamber climbing kiln, early 17th century

27	SC-P 3347 rim of incense burner, white with brown design											
		clear	60.15	14.77	0.75	1.20	18.29	2.03	0.13	0.43	0.73	98.49
			(0.84)	(0.32)	(0.03)	(0.10)	(0.75)	(0.13)	(0.03)	(0.05)	(0.06)	
		yellowish brown	61.82	17.83	7.12	0.73	8.36	1.97	0.22	0.76	0.54	99.36
			(3.84)	(5.33)	(0.92)	(0.31)	(2.38)	(0.20)	(0.04)	(0.13)	(0.17)	
28	SC-P 3348 rim of small bowl											
		yellowish brown	64.80	18.31	1.00	0.73	8.52	2.85	0.87	0.54	0.51	98.13
			(1.13)	(0.66)	(0.13)	(0.11)	(0.79)	(0.21)	(0.07)	(0.07)	(0.11)	
		reverse	64.10	18.81	1.33	0.88	9.20	2.40	0.79	0.59	0.58	98.70
			(0.13)	(0.31)	(0.23)	(0.13)	(0.63)	(0.13)	(0.05)	(0.05)	(0.06)	
29	SC-P 3349 rim of molded dish											
		clear white	65.60	17.04	1.15	0.82	10.31	3.31	0.42	0.49	0.60	99.74
			(1.08)	(0.54)	(0.13)	(0.10)	(0.54)	(0.14)	(0.06)	(0.05)	(0.08)	
		light brown	63.52	16.87	0.95	0.78	11.00	3.73	0.47	0.48	0.58	98.38
			(1.46)	(0.67)	(0.25)	(0.08)	(0.97)	(0.30)	(0.03)	(0.05)	(0.08)	
30	SC-P 3350 rim of molded dish on saggar											
		yellowish green	61.61	16.35	0.82	0.77	12.60	4.87	0.85	0.29	0.75	98.91
			(0.78)	(0.40)	(0.04)	(0.09)	(0.83)	(0.27)	(0.06)	(0.06)	(0.09)	
		saggar glaze	67.26	23.88	2.06	0.29	0.08	2.44	0.15	1.03	0.80	97.99
			(6.40)	(5.55)	(0.37)	(0.07)	(0.03)	(0.82)	(0.06)	(0.42)	(0.03)	

*A range of data is given for this sherd, for which only four analyses were carried out.
**A range of data is given for feldspar, for which fifteen analyses were carried out.

Each glaze was analyzed 10 times for 10 seconds with a nine spectrometer A. R. L. Microprobe defocused to 10 microns probe diameter and run at 20 KV. The standards were hornblende and rhyolite. Hornblende was run at three-hour intervals to check potential instrument drift; none was found. These compositions represent the glassy fraction of the glaze. In many cases quartz particles were present in the glaze but are generally not accounted for in the analyses. In a few cases the quartz particles were extremely small and thus difficult to exclude from analysis. The large standard deviation for alumina and silica is an indication of the presence of many fine quartz particles as well as of the degree of heterogeneity of the glazes.

Table 2. Phases Present in Seto and Mino Bodies

Sherd Number	Study Collection (Pottery) Number	Description	Major and Minor Amounts As Determined by X-Ray Diffraction	Energy-Dispersive X-Ray Analysis**
7	SC-P 311	Seto, Seto ware, kiln site not recorded, 15th–16th century	Q, minor* M and C	R, Z
12	SC-P 3122	Mino, Shino ware, Mutabora kiln group, *ōgama,* late 16th century	C, Q, M	R, Z
14	SC-P 488	Mino, Shino ware, possibly Ōgaya kiln group, *ōgama,* late 16th century	C, Q, M	R, Z
17	SC-P 1716	Mino, Shino ware, Motoyashiki kiln site, multichamber climbing kiln, early 17th century	Q, C, M	R, Z
23	SC-P 1712	Mino, Oribe ware, Motoyashiki kiln site, multichamber climbing kiln, early 17th century	Q, C, M	R, Z
27	SC-P 3347	Mino, Ofuke ware, Kamagane kiln site, multichamber climbing kiln, early 17th century	Q, minor* M, no C	R, Z
		Control Samples		
		Kyoto clay, modern, unfired	Illite-1M, Q	
		Kyoto clay, modern, fired 1000°C, 24 hrs.	Q, minor M, no C	
		Kyoto clay, modern, fired 1100°C, 24 hrs.	Q, minor M, no C	
		Nabeshima ware, porcelain, 17th century	Q, minor M, no C	

* The minor peak is less than 10% of the quartz peak height.
**These are minor amounts, less than 5% by volume.

Key

C Cristobalite, an unusual product resulting from the transformation of quartz or as a by-product of mullite formation; it forms during low and slow firings

Illite a two-layer clay mineral similar to kaolinite but containing considerable potassia in the lattice, which makes the clay melt at a lower temperature

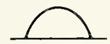
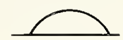
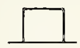
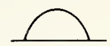
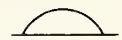
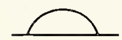
M Mullite, a product of firing found in most stonewares and all porcelain; it results from the transformation of clays and feldspars during firing

Q Quartz, a ubiquitous raw material

R Rutile, or titania (TiO_2), a rare refractory material found in some sands that formed from weathering of certain granites

Z Zircon ($ZrSiO_4$), another rare refractory material found in sands that have weathered from certain granites

Table 3. Schematic Results of Glaze Remelting Test As Determined by Thermal Analysis

Sherd Number	Study Collection (Pottery) Number	Description	Temperature 900°C	1000°C	1100°C	1200°C
1	SC-P 3088	Seto, Seto ash-glazed ware, kiln site not recorded, 15th–16th century				
10	SC-P 3131	Mino, ash-glazed ware, Mutabora kiln group, *ōgama*, late 16th century				
17	SC-P 1716	Mino, Shino ware, Motoyashiki kiln site, multichamber climbing kiln, early 17th century				
21	SC-P 1710	Mino, Oribe ware, Motoyashiki kiln site, multichamber climbing kiln, early 17th century				
29	SC-P 3349	Mino, Ofuke ware, Kamagane site, multichamber climbing kiln, early 17th century				

Submillimeter cubes of glaze were heated in increments of 100°C from 900° to 1200°C for a five-minute ramp and ten-minute soak. Continuous observations were made of the flow of the glaze. At the end of each ten-minute soak, profiles of the glaze cross sections were viewed through a microscope with an attached grid. Profiles were drawn. The menisci near the feet of the pots were compared with those of the firing tests. Since the test did not involve melting raw materials, the total firing time was relatively brief.

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瀬戸と美濃の陶磁器

フリーア美術館の日本美術

ルイズ・アリソン・コート
リーヴス早苗訳

フリーア美術館所蔵の瀬戸と美濃の陶磁器について

フリーア美術館所蔵の日本陶磁器は約900点ありますが、その内の132点が瀬戸と美濃で占められており、それは瀬戸と美濃の重要性を示すものです。最初の収集は、チャールズ・ラング・フリーア（1854～1919）が1893年から1914年にかけて行ったもので、江戸時代の陶器が中心となっていますが、室町時代に属する陶器も意外なほど多く含まれていることが現在確認されています。なお、今日では大いに賞賛されるようになった16世紀（室町または桃山時代）の美濃陶器－志野、織部、黄瀬戸－は残念なことに20世紀初頭の米国コレクターには無視されてきました。それは重要な作品は茶道具として、日本の収集家に秘蔵されていたからだとも言えましょう。フリーア美術館が所蔵する桃山時代の陶器の大部分は、1960年代に補填されたものです。

チャールズ・フリーアは1892年に日本陶磁器を収集し始め、翌年、彼にとって最初の瀬戸・美濃陶器である御深井釉のかかった水指（No. 67）を入手しました。その後、陶磁器研究と考古学成果によって、瀬戸と美濃についての鑑識技術が進み、当館所蔵品は歴史的に深みのあるものとして大いに注目を集めています。正確な記録をつける習慣をもっていたフリーアの資料によって、陶器の鑑定に関して現代的手法をもって分析できるようになったために、ここにフリーアの求めた作品の購入先と初鑑定の項を付載しました。フリーアは当時の多くのコレクターと同じく、日本陶器を収集するにあたって、専門家エドワード・シルベスター・モース（1838～1925。動物学者で日本陶器を蓄積し、その膨大なコレクションはマサチューセッツ州ボストン美術館に所有される）の助言を参考にしました。1890年代、フリーアの収集が増大するにつれて、彼はしばしばモースの意見を聞き、また1907年と1921年（フリーア逝去二年後、フリーア美術館公開二年前）の二回にわたって、モースは依頼に応じて所蔵品の鑑識をしました。モースの鑑定と彼独特の無遠慮、辛辣な評言は、大部分の作品の記載事項に伺えます。なお、最初の鑑定が現代の鑑定と一致している場合は、初鑑定とモース鑑定の項は削除されています。

この図録の陶磁器は、概ね年代順に記載されています。所蔵品の中心である江戸時代の作品群は、いくつかの小分類に分けられていますが、年代が重なっているものも多く見受けられます。このことは、その当時（19世紀）が陶器生産の多様性における最高点であったことを意味しています。

この翻訳は、作品の識別、およびその記録と描写の説明のみを含み、英語の原文に載っている解説は訳されておりません。なお、寸法はcm（最初の数値が高さ、二番目が直径の最大値で、いずれも突起物を含んだ大きさ）で示されています。

1

双耳長頸提瓶
須恵器
飛鳥時代　7 世紀中葉
25.5 x 16.0 cm
81.13

きめ細かく、微小な黒斑を含む淡灰色素地。肩に小耳二個あり、自然灰釉がかかっている。両面の中央に円形の刻文と印花文。

2

長頸瓶
猿投
平安時代　8 世紀末　または　9 世紀前半
マリー・ルイーズ・オブライエン旧蔵
21.5 x 16.0 cm
1985.29

きめ細かい淡灰色素地。火表に自然灰釉。

3

瓶子
瀬戸
鎌倉時代　14 世紀前半
林鑑定：中国　宋時代　汝窯
ニューヨーク　ウィリアム・バウムガルテン・エンド・カンパニーより購入
パリ　林忠正旧蔵
25.8 x 16.3 cm
14.14

淡灰色素地。厚薄不同の薄緑色の灰釉が濃い流れとなって裾に達し、無釉の底まで続き、後日墨で貫入を染めてある。三重の櫛描刻線が頸と胴を巡り、また、胴中部に一筋ずつ上下巾広くおいて刻線。口縁に黒漆と金箔の補修。

4

瓶子
瀬戸
室町時代　15 世紀初頭
初鑑定：日本　薩摩
モース鑑定：「中国？」
ボストン　松木文恭より購入
京都　池田清助旧蔵
24.2 x 16.3 cm
00.64

淡灰色素地で釉下の所々に染みが見られる。口頸下部に一筋の刻線、頸下と肩に櫛描の二重線、また、胴上部に三重の刻線が巡っている。黄茶色の灰釉が厚薄不同にかかり、底縁に玉となって溜り、無釉の底まで流れている。口縁は滑らかに磨られ、石膏で盛上げられている。

5

瓶子
瀬戸
室町時代　15 世紀中葉
林鑑定：中国　宋時代　汝窯
ニューヨーク　ウィリアム・バウムガルテン・エンド・カンパニーより購入
パリ　林忠正旧蔵
23.4 x 16.8 cm
14.13

淡灰色素地。口頸下部に刻線一筋、また、頸下に四重線、肩に二重線、肩下に四重線の櫛描刻線。厚薄やや不同な薄緑色の灰釉が施され、鮮やかな緑の玉雫となって底縁に数個、底部に一個現れている。底の縁廻りから釉をふき取った部分は橙色に発色している。口頸を磨り、緑青風に塗られた覆輪がかけてある。

6

小壺
常滑
江戸時代　17 世紀
初鑑定：瀬戸（水指）
モース鑑定：古備前
S. エイダ（住所不詳）より購入
22.8 x 18.8 cm
99.27

表面が光沢ある濃茶色となった濃灰色素地。胴に大きな十文字の窯印が彫ってある。肩に自然灰釉。また一部剥げたが、白濁の稲藁灰釉が大きく出ている。

7

平茶碗
瀬戸　または　美濃
室町時代　16 世紀前半
初鑑定：黄瀬戸
ベルリン　R. ワグナーより購入
ジェイムス・ロード・ボウズ旧蔵
6.6 x 16.4 cm
01.49

きめの細かい淡褐色素地。灰釉は大きい不整形な貫入を生じ、薄くかかった部分は薄黄緑色、厚くかかった部分と見込に溜った部分は鶯色となっている。高台全部にも釉薬がかかり、高台内に輪トチン（円形焼台）跡がある。

8

平茶碗
瀬戸　または　美濃
室町時代　16 世紀初頭
初鑑定：黄瀬戸
モース鑑定：「天目の贋作。詐欺だ。」
パリ　佐野より購入
6.3 x 16.8 cm
00.53

淡褐色の素地は薄い鉄化粧で覆れている。濃茶色の鉄釉に灰釉をはねかけ、各所に薄茶色から金茶色の斑紋を生じ、釉は平らに腰上に止まっている。高台は建窯の如く方形に削られ、無釉。金接と櫻花文様高蒔絵の補修。

9

平茶碗
瀬戸　または　美濃
室町時代　16 世紀前半
初鑑定：黄瀬戸　1600 年
モース鑑定：「模倣。」
ニューヨーク　山中商会より購入
5.8 x 15.5 cm
04.327

きめの細かい淡褐色素地で、見込と腰下部に茶色の染みがある。灰釉は大きい不揃いな貫入を生じ、薄くかかった部分は薄黄緑色、厚くかかった部分と見込に溜った部分は鶯色となっている。高台全部にも釉薬がかかり、高台内にいびつな輪トチン跡。口縁に漆接。

10

天目茶碗
瀬戸　または　美濃
室町時代　16 世紀中葉
初鑑定：中国　建窯（天目）
ニューヨーク　山中商会より購入
6.6 x 12.4 cm
12.95

薄い鉄化粧が淡褐色素地を覆い、その全体にかけられた灰釉は、濃茶色斑紋を生じた不透明な黄茶色として現れ、平らに腰部に止まっている。覆輪。茶漆接。

11

平茶碗
瀬戸　または　美濃
室町　または　桃山時代　16 世紀第三四半期
初鑑定：黄瀬戸
ニューヨーク　山中商会より購入

6.0 x 15.7 cm
98.90

淡褐色素地で片側露胎の一部分は赤茶色である。黄色の灰釉が厚い部分は鶯色となり、貫入は茶色に染まっている。胴中部まで釉がかかり、数条の流れとなって高台に届き、流れ先は玉となっている。胴内側に偶然にのった一筋の茶色の鉄顔料。見込に不透明な青白色斑紋を中心とした濃緑色釉の溜りがある。高台内は無釉。畳付に明らかな糸切の跡。壊れ傷と欠け目に広く漆接。

12

茶碗
美濃
室町　または　桃山時代　16 世紀第三四半期
初鑑定：黄瀬戸　1540 年
モース鑑定：「疑いもなく瀬戸。」
ニューヨーク　山中商会より購入
5.7 x 15.9 cm
98.465

淡褐色素地。鉄化粧の上にかかった灰釉は金茶色で、黒茶色に縁取りされている。釉薬も化粧も腰で平らに止まり、黒茶色の釉溜りが見込にある。建窯型に削られた高台。

13

茶入
瀬戸
室町時代　16 世紀初頭
初鑑定：薩摩
　第二者意見（ロンドン　山中）：瀬戸、藤四郎？
モース鑑定：「丹波？ 私の見たうちで最古のもの。」
ロンドン　加藤ショウゾウより購入
8.0 x 7.1 cm
02.186

淡褐色素地で、長年の使い染みが出ている。肩の上に斜めの窪みがあるが、偶然に出来たらしい。斑紋の出た鉄釉の厚い部分は黒に近く、薄い部分は錆茶色に現れている。内部は無釉であるが、数滴の釉こぼれが口縁内に見られる。底は糸切で、使い古して滑らかになっている。

14

芋子茶入
瀬戸　または　美濃
室町　または　桃山時代　16 世紀後半
ニューヨーク　アメリカン・アート・
　アソシエーションより購入
ワシントン D.C.　トマス A. ワガマン旧蔵
6.5 x 5.0 cm
05.38

やや紅のかかった淡褐色素地で、薄い鉄化粧に覆れている。鉄釉はまだらな錆茶色と黒に現れ、一滴畳付まで流れており、大きな指紋が薄茶色の釉に囲まれて残っている。内部施釉。底は粗い糸切。

15

茶入
美濃
桃山時代　16 世紀末
初鑑定：志戸呂
モース鑑定：瀬戸
ニューヨーク　ルーファス E. ムーアより購入
9.1 x 7.0 cm
01.105

淡褐色の素地で長年の使用の染みがついている。薄くかかった鈍い茶色の鉄釉には、黄色の灰釉の斑点が各所に散っている。内部無釉。底は輪糸切。口縁に補修。

16

茶入
瀬戸
桃山時代　16 世紀末
初鑑定：瀬戸　1600 年
モース鑑定：近江
ニューヨーク　山中商会より購入
8.0 x 6.7 cm
01.129

淡褐色素地で、裾の近くに二カ所橙色の発色が見られる。鉄釉を施し、片肩にまだらにはねかけた灰釉がのっている。内部無釉。底は糸切。

17

祖母懐四耳茶壺
瀬戸
桃山時代　16 世紀末
33.5 x 30.0 cm
66.17

灰色素地で、露胎は赤茶色（祖母懐土）である。肩に等間隔の大耳四個。頸、肩、胴の大部分に薄い鉄化粧がかかり、肩上と口頸内に薄い自然釉がのっている。内部無釉。底は回転箆削りで、「祖母懐（作？）」と彫られている。

18

四耳茶壺
瀬戸
桃山時代　16 世紀末
初鑑定：志戸呂
モース鑑定：志戸呂
ワシントン D.C.　V. G. フィッシャー・アート・
　カンパニーより購入
25.0 x 23.3 cm
04.25

濃灰色の素地の露胎の一部は茶色。頸のすぐ下、肩の廻りに等間隔の耳四個。暖かい茶色の鉄釉の上に、灰釉が頸、肩、胴に広くかかっている。内部無釉。底は回転箆削り。

19

小壺
瀬戸　または　美濃
室町　または　桃山時代　16 世紀
初鑑定：黄瀬戸
モース鑑定：「単なる瀬戸、やや新しい。」
ニューヨーク　山中商会より購入
5.4 x 9.0 cm
02.15

淡褐色素地。半透明な琥珀色の灰釉が裾際上で止まっているが、不規則な流れも出来て畳付に及び、大きい不透明な薄茶色の部分と青い筋が現れている。釉は総体を覆う鉄化粧の上にかかっているが、化粧土から出た鉄が濃茶色の溜りとなって頸下、釉際と内部の底に見える。内部施釉。回転箆削りの底には、過剰の釉を落した折、土まで取られた痕跡がある。

20

双耳水注
美濃　または　瀬戸
室町　または　桃山時代　16 世紀
初鑑定：黄瀬戸
モース鑑定：「それは粗野な古い茶壺、瀬戸。」
ニューヨーク　山中商会より購入
8.0 x 11.1 cm
97.41

淡灰色素地。肩に双耳。総体裾近くまで鉄釉がかかり、肩にかかった灰釉は、片側は半透明な琥珀色になり、青縞の交ざったくすんだ乳黄色の筋が現れている。内部施釉。底は糸切。

21

双耳瓶
美濃　または　瀬戸

室町　または　桃山時代　16 世紀
初鑑定：瀬戸天目
ニューヨーク　山中商会寄贈
15.9 x 14.9 cm
02.257

淡灰色素地。肩に双耳。鉄釉の濃い部分は黒味を帯びた茶色、薄い部分は錆茶色となり、肩と耳に琥珀色の灰釉がかかっている。内部無釉。底は回転箆削り。

22

梅花文鉢
美濃　黄瀬戸
桃山時代　16 世紀末
初鑑定：尾張　黄瀬戸
モース鑑定：「ひどい安物。」
ロンドン　H. R. 山本より購入
5.1 x 15.9 cm
05.219

淡褐色素地。外反りの口縁に三カ所等間隔の網代文が彫られ、間の素描な彫線には鉄絵具と胆礬がかかっている。見込の線彫りの梅花枝も鉄絵具と胆礬で色づけられている。高台内に輪トチン跡があり、それを除いて底部全体は粒状で不透明な淡黄色の灰釉に覆れている。

23

鉦鉢
美濃　黄瀬戸
桃山時代　16 世紀末
中島ヨウイチ旧蔵
5.5 x 16.2 cm
73.8

褐白色素地。花文様の線彫りが、見込と真っすぐに立った口縁の外側を巡っており、胆礬と鉄絵具で色づけされている。淡黄色の灰釉は不透明で粒状、厚い部分は鶯色に現れている。底部施釉。

24

入角四方杯向付
美濃　志野（絵志野）
桃山時代　16 世紀末
ボストン　松木文恭より購入
京都　池田清助旧蔵
7.0 x 7.1 cm
00.82

淡褐色素地。松山と格子垣文様の下絵が鉄絵具で面替りに描かれている。不透明な長石釉はまだらにかかり、肌粗く、玉粒となって流れている。高台内の窪みに三個中型の丸い目跡が残っており、墨で「一」が記されている。

25

草絵向付
美濃　志野（絵志野）
桃山時代　16 世紀末
5.3 x 17.1cm
62.25

淡灰色素地。見込中央に草文様、縁と見込から立上り部分に抽象文様の釉下鉄絵。長石釉の薄い部分は火色に発色している。平環状の足三個付き、その底は無釉。見込に中型の目跡が四個（一個は偶然であろう）。

26

角縁向付
美濃　志野（鼠志野）
桃山時代　16 世紀末
5.7 x 17.0 cm
61.9

淡灰色素地。鉄化粧を覆う半透明の長石釉は、薄い部分は赤茶色、厚い部分は鼠色として現れている。中央の萩文様は鉄化粧を削り取ったもの。環状足三個付き、その傍に大きな目跡三個見られる。

27

平皿
美濃　志野（赤志野）
桃山時代　16 世紀末
2.2 x 21.3 cm
62.22

淡褐色素地。葦と水文様の釉下鉄絵。全面に塗った鉄化粧の上に薄い長石釉が施されている。窪みのある底で、部分的に施釉。縁に近代繕った跡がある。

28

半筒形茶碗
美濃　志野（鼠志野）
桃山時代　16 世紀末
初鑑定：志野　1750 年
モース鑑定：「新しい、どちらかと言えば駄物。値打なんか無し。」
ニューヨーク　山中商会より購入
8.9 x 14.3 cm
02.234

淡褐色素地。鉄絵具でX一形に略図化された門と芽立松の文様の下絵が描かれ、鉄化粧はまだらにかかっている。その上の長石釉は胴から底までむらに柄均がけされ、文様にかかっていない部分もある。高台は手彫り。金接。

29

平縁輪花皿
美濃　志野（絵志野）
桃山時代　16 世紀末～17 世紀初頭
3.2 x 19.1 cm
62.24

褐白色素地。大きな花か、または葉の文様の釉下鉄絵。全面に光沢ある薄黄色の長石釉が施され、溶けなかった釉は点々と皿の上に散っている。底部は無釉の部分もあり、低い丸みのある高台縁の中に小さな目跡が三個。

30

花文向付
美濃　志野（絵志野）
桃山時代　17 世紀初頭
5.5 x 16.9 cm
62.20

淡褐色素地。中央に花文様、口縁外側は二種交互の幾何学文様の釉下鉄絵。全面に光沢ある長石釉が厚くかかり、粗い貫入を生じ、口縁の釉の薄い部分は橙色に発色している。底部に環状の足三個あり、足裏にかかった釉はふき取られ、釉の中に三個の大きい目跡が見える。また、見込中央に微小な目跡が三個接近して残っている。

31

大鉢
美濃　志野（絵志野）
桃山時代　17 世紀初頭
8.3 x 29.8 cm
70.31

淡褐色素地。黍（きび）畑の中の見張小屋と二羽のからすを描いた釉下鉄絵文様が鼠色に現れ、鉄が釉に染み通った部分は焦茶色に発色している。長石釉は厚く、半透明灰白色で、底裏には無釉の部分も見られる。底部に巾広い環状の足四個付き、足裏も施釉され、底の周辺に六個の目跡が等間隔にある。焼read に漆接。

32

瓢箪徳利
美濃　志野（絵志野）
桃山時代　17 世紀初頭

21.5 x 10.5 cm
64.4

淡褐色素地。葡萄、葡萄棚、柳枝の釉下鉄絵。厚くかかった長石釉に粗い貫入が出ている。窪み底で施釉され、高台内に目跡三個。頸に補修。

33

銚子
美濃　志野（絵志野）
桃山時代　17 世紀初頭
16.5 x 22.5 cm
67.16

灰白色素地。肩に蔦、胴に斜め格子、把手に棕櫚らしき帯、蓋に羊歯の釉下鉄絵文様。総体にかかった長石釉はつやあり、厚く白色。底裏の釉は薄く、底部周辺に円形の疵が見え、小円筒状の足三個付いている。内部施釉。

34

騎馬人物絵向付
美濃　織部（總織部）
桃山時代　17 世紀初頭
3.6 x 15.5 cm
63.10

淡褐色素地。見込中央に驢馬と乗り手、周辺に草花を線彫りし、花形に切り込まれた平縁には櫛目の筋が見える。銅呈色緑釉は不均等に流れ、高台は無釉。高台の縁は削られ、高台内に三個の目跡。

35

四方手鉢
美濃　織部（鳴海織部）
桃山時代　17 世紀初頭
15.9 x 21.0 cm
67.21

淡褐色素地は、一部分酸化鉄で色づけられ、形は布を敷いた型で形成された。透明釉の下に鉄絵具と白化粧を用いて、見込に布晒しと散り梅花、外側に縞と唐草の文様が描かれてある。把手の背にうねった櫛目の線。透明釉と銅呈色緑釉が別々にかけられ、底の大部分は無釉。底部に環状の足四個。

36

五弁大平鉢
美濃　織部（青織部）
桃山　または　江戸時代初期　17 世紀初頭
8.3 x 37.0 cm
73.6

淡褐色素地。透明釉の部分だけに、竹と筍、亀甲つなぎの梅花、縁に蔓草の釉下鉄絵文様。透明釉と銅呈色緑釉がかけ分けられている。鉢内に三個ずつ固まった疵が多数出ているが、小物を重ねた目跡であろうか。轆轤作りの巾広い高台は無釉。縁に金接。

37

水注
美濃　織部（青織部）
桃山　または　江戸時代初期　17 世紀初頭
19.7 x 20.6 cm
69.21

褐白色素地。鉄絵具を用いて、胴に梅花枝と各種幾何学文様、裾に縦縞を巡らせた下絵が描かれ、透明釉と銅呈色緑釉がかけ分けられてある。底縁施釉、底裏と内部は無釉。小さい耳形の足四個。

38

重扇手鉢
美濃　織部（青織部）
桃山　または　江戸時代初期　17 世紀初頭
14.3 x 28.2 cm
60.30

淡褐色素地。内面に幾何学文様の帯と散り梅花、外側にいくつかの縦縞と片輪車の釉下鉄絵文様。透明釉は厚い部分は白色となって貫入を生じ、銅呈色緑釉と別々にかけてある。底は無釉で底縁から緑釉をふき取った跡がある。小さな環状の足四個。

39

梅花草文鉢
美濃　織部　弥七田窯
江戸時代初期　17 世紀第二四半期
初鑑定：志野、仁清作と言われる
ニューヨーク　山中商会より購入
8.6 x 14.6 cm
96.88

淡灰色素地。濃淡二色の鉄絵具で、見込は梅花枝、胴は二つの草葉文様の下絵。光沢の出た透明釉は平等の厚さにかかり、貫入を生ずる。裾廻りの釉の中に指紋が見え、高台全体施釉。口縁と見込に銅呈色緑釉が薄く垂れている。口縁、胴、高台に金接。

40

耳付水指
美濃　美濃唐津
桃山時代　17 世紀初頭
19.0 x 23.5 cm
67.17

茶色素地。分厚い、水平に付いた取手二個。胴には縦に削り取った跡と、横の刻線が共に数本ある。一面に柳、他面に松の釉下鉄絵文様。全体に半透明な薄茶色の灰釉がかかり、底部の中央だけ無釉。内底の釉の中に輪トチンの跡。内に向けて折り返しのある口縁の廻りに共蓋（今は失われた）を焼成時支えた疵が四個見える。糸切の平底。

41

茶入
美濃
桃山時代　17 世紀初頭
初鑑定：日本　不明（素人作）1750 年
モース鑑定：「新品の全くくだらない瀬戸の茶入。」
ニューヨーク　山中商会より購入
9.0 x 6.7 cm
01.139

きめの細かい薄茶色素地。胴は轆轤作りで、肩張の下は角となり、縦と横の彫りが見られる。頸下肩の上に二筋の刻線。焦茶色の鉄釉はまだらにかかり、肩に散った灰釉は褐色となって胴に流れている。内部施釉。平底。

42

茶入
美濃
桃山時代　17 世紀初頭
初鑑定：織部
モース鑑定：志野織部
ニューヨーク　ジャパニーズ・トレーディング・カンパニー
10.2 x 5.7 cm
01.90

褐白色素地。轆轤作りの胴は両面から平たく押され、縦横に彫りと切り目が数本ある。鉄灰釉の厚い部分は黄茶色、薄い部分（釉際と釉をふき取った部分）はつやの無い濃茶色と現れ、その上を光沢ある鉄釉が頸から胴へと不規則に流れている。畳付の縁は深く斜めに削られ、糸切の底に「X」の箆銘がある。内部無釉。

43

茶入
美濃
桃山 または 江戸時代 17世紀初頭
初鑑定：織部
モース鑑定：「瀬戸織部、碌でも無いもの。」
京都 Y. フジタより購入
9.4 x 5.2 cm
11.395

茶斑点を含めた薄茶色素地。太鼓形の腰の交差線は念入りな刻文か、または印花文であろう。斑紋の出た薄い灰釉は、腰下部から不均等にふき取られ、橙色に発色している。頸から肩は光沢のある鉄釉に浸し、胴に二条の不規則な流れとなっている。内部無釉。底は糸切。

44

面取茶入
美濃 または 瀬戸
桃山時代 17世紀初頭
初鑑定：瀬戸
モース鑑定：尾張 鳴海
英国 キデルミンスター フランチ・ホール
M. トムキンソン寄贈
6.8 x 7.2 cm
02.188

きめの細かい淡灰色素地。平肩の上に三本の同心円の刻文。黄土色の斑紋を含めた鈍い茶色の鉄釉。裾の釉の中に指紋四ケ。内部施釉。底は輪糸切。

45

高麗写茶碗
美濃（推測）
江戸時代 17世紀初頭
初鑑定：黄瀬戸
ニューヨーク A. D. ヴォルスより購入
8.7 x 15.0 cm
98.131

淡茶色素地で、露胎部分は薄黒い。灰緑色の透明釉がかかり、厚い部分は乳白光を帯びた青色に現れている。釉薬は三回浸しがけされ、不均等な釉際となっている。高台はまだらに釉がかかり、口縁と縦の割れ目に金接。

46

竹筒形水指
美濃
江戸時代 17世紀～18世紀
初鑑定：尾張 御深井
モース鑑定：黄瀬戸
ニューヨーク 山中商会より購入
18.2 x 18.8 cm
99.74

淡褐色素地。胴に溝をつけて竹の節に見せ、耳（一部欠け落ち、金接あり）は切った小枝と形成され、一葉を表す浮彫があり、底縁廻りは、竹の根を切った跡を表すいぼが数々ある。透明な黄灰色の灰釉。貫入は茶色に染み、銅緑色に現れた部分もある。高台縁は削られ、底にやや窪みがあり、茶色の化粧が施されている。口縁に金接。

47

鉢 または 建水
瀬戸
江戸時代 18世紀～19世紀
初鑑定：尾張 御深井
モース鑑定：黄瀬戸
ニューヨーク 山中商会より購入
9.7 x 15.8 cm
97.60

淡灰色素地。口縁の外側を蓮弁の印花文様が不規則に巡っている。黄色の灰釉は、厚い部分は鶯色に現れ、貫入は茶色に染まっている。高台内施釉。無釉の高台縁に、大きな目跡三個。口縁と胴の縦罅に金接。底裏に大きい三日月形の罅がある。

48

双耳水指
瀬戸 御深井
江戸時代 18世紀～19世紀
初鑑定：薩摩
モース鑑定：「尾張、典型的な黄瀬戸。」
ニューヨーク 山中商会より購入
19.4 x 20.1 cm
98.2

淡灰色素地で、露胎部分は茶色となり、釉下には染みがある。耳は手で成型。水指を逆さにして鉄化粧を大きく厚く流し、鉄が灰釉に溶けこんだ部分は緑色を呈している。灰釉は胴の染みが移って黄色を帯び、厚くかかった部分は緑味がかり、貫入を生ず。高台内施釉。縦の焼罅に金接。耳と口縁に欠け目がある。

49

一重口水指
瀬戸
江戸時代 17世紀～18世紀
初鑑定：黄瀬戸
モース鑑定：瀬戸 飛釉
ニューヨーク 山中商会より購入
16.3 x 20.4 cm
98.454

灰色素地。胴中部を巡って、釉下に一部隠された一筋の水平な刻線がある。鉄釉が外側は裾の上、内側は口縁のすぐ下で止まり、厚い部分は赤褐色からくすんだ錆茶色となり、表面は玉虫色に発色している。透明な琥珀色の灰釉が大きく部分的にはねかけられ、貫入を生じ、鉄化粧は釉の下に総体的にかかっている。回転箆削りされた平底で、底縁は斜角。底部に焼成時、別の大きな瓶の縁に載せた跡が光った三日月形となって残っている。

50

祖母懐四耳茶壷
瀬戸
江戸時代 17世紀～18世紀
初鑑定：祖母懐 1540年
ニューヨーク 山中商会より購入
25.7 x 21.3 cm
98.450

きめ細かい灰色素地で、長年の使い染みが出ている。肩に耳四個。壺を逆さにしてかけた鉄釉が花綱の如き輪郭となり、灰釉は薄く帯状に肩にだけ施され、いくつかの不規則な筋となって胴を流れ、また、肩の各所に青味がかった筋のある黄茶色の部分も現れている。底は回転箆削りで、やや窪み、「祖母懐」の彫りがある。内部無釉。

51

肩衝四耳茶壷
美濃
江戸時代 17世紀
初鑑定：志戸呂
パリ 林忠正より購入
29.1 x 25.0 cm
00.51

きめ細かく固い淡灰色素地。肩に耳四個。頸下に一筋の刻線と、肩角下に広い帯状の櫛目文様。不透明な茶色鉄釉が裾高く止まり、その上にかかった灰釉は、よく溶けた部分は黒色、半溶けの部分は黄茶色。肩の上に窯屑が少し載っている。底は回転箆削りで、胡桃印が捺してある。内部無釉。

52

茶入
瀬戸 または 美濃

桃山　または　江戸時代　16 世紀～17 世紀
初鑑定：備前
モース鑑定：黄瀬戸
パリ　S. ビングより購入
7.6 x 8.0 cm
01.55

淡褐色素地で、長年の使い染みがあり、橙色のまだらな筋が入っている。鉄釉の上にかけた不透明な茶褐色の灰釉は焼き過ぎで、外面は大部分失われたが、内部は完全に残っている。底は糸切。

53

茶入
瀬戸
江戸時代　17 世紀
ニューヨーク　山中商会より購入
7.8 x 6.4 cm
02.18

淡灰色素地。土見は焦茶色で橙色の筋がある。鉄釉は黒飴色から鈍い錆茶色となり、その上の灰釉は肩の各所に薄茶色の斑紋を生じ、火表に流れている。内部施釉。底は糸切。口縁に黒茶色の漆接。

54

瀬戸様式茶入
信濃の筑摩焼と言われる
江戸時代　17 世紀（推測）
初鑑定：筑摩焼
モース鑑定：瀬戸
ニューヨーク　山中商会より購入
8.3 x 7.6 cm
01.128

淡褐色素地で使い染みが出ている。胴中部に一筋の刻線。鉄釉は不透明な焦茶色に半透明の濃茶色がまだらになって現れ、また透明な黄色の灰釉の斑紋も共に出ている。内部無釉。輪糸切の平底。

55

広口茶入
瀬戸
江戸時代　18 世紀
初鑑定：丹羽
モース鑑定：「何だか分からない。」
ニューヨーク　アメリカン・アート・
　アソシエーションより購入
ワシントン D.C.　トマス A. ワガマン旧蔵
7.6 x 7.3 cm
05.47

淡灰色素地で、土見は薄い鉄化粧で覆れている。鉄釉はまだらな赤茶色から黒に現れ、釉際に指跡二ケ。底は輪糸切で、小砂利の疵跡があり、内部施釉。

56

春慶茶入
瀬戸
江戸時代　17 世紀
ニューヨーク　アメリカン・アート・
　アソシエーションより購入
ワシントン D.C.　トマス A. ワガマン旧蔵
5.6 x 7.7 cm
05.37

淡灰色素地。肩に一本の沈線が巡り、胴紐がある。口縁の釉下に小さな欠け目が見える。不透明な柿釉（赤茶色鉄釉）がかかり、半透明な灰釉は焦茶色から黒となって、肩と胴に頽れている。底は輪糸切。内部無釉。

57

春慶肩衝茶入
瀬戸
江戸時代　17 世紀～18 世紀
初鑑定：瀬戸　1750 年
ニューヨーク　山中商会より購入
7.7 x 6.7 cm
01.136

淡灰色素地。胴紐あり、総体に柿釉がかかる。半透明な灰釉は黄色から茶色となり、肩と胴に頽れている。底はやや窪み、輪糸切。内部無釉。

58

小茶入
瀬戸
江戸時代　18 世紀～19 世紀
ニューヨーク　ルーファス E. ムーアより購入
4.0 x 5.5 cm
01.136

淡灰色素地。柿釉の上に黄色から濃茶色となった半透明な灰釉がかかっている。底は輪糸切。内部無釉。

59

広沢写茶入
瀬戸　または　瀬戸様式に焼く窯
江戸時代　17 世紀末
初鑑定：瀬戸　1750 年
ニューヨーク　山中商会より購入
8.0 x 6.1 cm
01.135

褐白色素地は薄い鉄化粧に覆れ、その上に柿釉がかかる。肩にかけられた黒鉄釉は、表に裾まで三筋の流れとなっている。底は糸切。内部施釉。

60

落穂写茶入
瀬戸　または　京焼
江戸時代　年代不詳
初鑑定：備前　1650 年
モース鑑定：備前
ニューヨーク　山中商会より購入
8.5 x 5.7 cm
01.126

薄茶色素地で多少焼膨れがある。一筋の水平な刻線が頸の内側と、肩と胴の中部にあり、底縁は切子面。胴下半に長さ不規則な鋭い切り目の縦の線が多数ある。茶色の薄い鉄化粧が外側総体を覆い、肩の上に三角形に薄く灰釉が施され、一雫垂れている。底は糸切。内部無釉。

61

耳付瓢箪茶入
瀬戸　または　京焼
　茂右衛門（17 世紀初頭）様式
江戸時代　19 世紀
初鑑定：膳所
モース鑑定：信楽
英国　キデルミンスター　フランチ・ホール
　M. トムキンソン寄贈
6.7 x 7.7 cm
02.189

淡褐色素地。肩に双耳。腰に等間隔をおいた窪みが、大一個、小三個ある。鉄釉は薄い部分は肌目粗く錆茶色に、厚い部分は光沢ある濃茶色に現れている。底は糸切で、「十」の窯印がある。内部施釉。

62

織部様式耳付茶入
瀬戸　または　京焼
　宗意（17 世紀初頭）様式
江戸時代　年代不詳
初鑑定：志野
モース鑑定：京焼
　（後に）「実に見事だ。織部だろう！」
パリ　S. ビングより購入

8.2 x 4.7 cm
01.56

淡褐色素地で、長年の使用の染みが出ている。肩に双耳。白化粧が透明釉のやや下まで伸びている。肩と胴の大部分に下絵の鉄絵具の刷毛目が見え、片側は雁と絞り文様を白く出し、反対側は縦の面取りと彫りがある。底部は窪み、陶工刻印、「井」の字がある。内部無釉。

63

細茶入
瀬戸　または　京焼
朝倉道味（17 世紀初頭）様式
江戸時代　19 世紀
初鑑定：高取　または　空中（推測）
モース鑑定：「何だか分からない。」
ニューヨーク　ルーファス E. ムーアより購入
9.6 x 4.1 cm
00.108

淡褐色素地。胴に縦の面取りがある。つやのない薄い半透明釉が、薄い部分は黄土色、厚い部分は鼠色、口縁と釉際は茶色に現れ、総体に黒色の小斑点が出ている。半透明鉄釉の長い雫が三筋垂れている。やや窪みある平底の縁は、巾広く斜角に削られ、中央にS形の割れ目と、三角形の陶工の刻印が見られる。内部施釉。

64

碗
瀬戸
江戸時代　18 世紀～19 世紀
初鑑定：薩摩、瀬戸薩摩と知られる
モース鑑定：「志戸呂に似ている。」
ボストン　松木文恭より購入
8.2 x 14.2 cm
97.95

淡褐色素地。薄茶色の斑紋の出た焦茶色のくすんだ鉄釉。灰釉に浸した口縁は不透明な薄茶色と現れ、胴に流れた釉は半透明な赤茶色。高台縁を除いて底部施釉。

65

杓立
瀬戸　加藤春宇作（1827 没）
江戸時代　18 世紀末～19 世紀初頭
初鑑定：万古
モース鑑定：瀬戸
ニューヨーク　ジャパニーズ・トレーディング・カンパニーより購入
10.8 x 6.1 cm
98.446

淡灰色素地。露胎部分は使い染みがある。澄んだ灰釉の上に青白く筋の入った呂宋釉（銅呈色緑釉）がかかり、裾に厚く溜りが見える。内部は透明釉が施され、浮彫の小蛙が口縁をよじ登っている。底の右側に枠無しの陶工の印「春宇」が捺してある。

66

木瓜口水指
瀬戸
江戸時代　19 世紀
初鑑定：織部
モース鑑定：御深井
京都　山中商会より購入
10.4 x 22.8 cm
11.382

鼠色素地で露胎部分は濃茶色。擂鉢形の胴にかかった透明釉は茶色と現れ、貫入を生じている。口縁を銅（環元焼成で得た赤）で色づけした稲藁灰釉に浸しがけし、不規則に垂れている。口縁のすりへった部分に赤漆接。黒塗蓋付。

67

耳付水指
美濃　御深井
江戸時代　17 世紀前半
初鑑定：志野　後に織部と訂正
モース鑑定：「単なる志野。」
ニューヨーク　高柳トウゾウより購入
18.4 x 18.6 cm
93.3

淡褐色素地。平たい紐状の耳に縦の刻線と鋲飾り。頸に雲形文様、胴に山形文様が巾広い刃で彫られている。灰釉は貫入を生じ、厚い部分は緑味がかり、外側は二重、内側は一重に施釉され、縁と底はふき取った跡がある。耳の間の口縁から茶色鉄釉が長さまちまちに数条流れている。窪んだ口縁廻りに丸い目跡六個、内底に少々の焼膨れと目跡三個。切株状の足三個。

68

耳付木瓜形水指
御深井
江戸時代　17 世紀中葉
初鑑定：伊賀
モース鑑定：伊賀
ニューヨーク　山中商会より購入
18.4 x 18.0 cm
99.73

淡灰色素地。結び目形の双耳。胴に呉須下絵の名残りがある。透明釉は貫入を生じ、厚い部分は灰緑色に現れ、一部分底からふき取った跡がある。内部は薄い釉がかかり、内底に小目跡三個。底部に大きい、いびつな円形の疵。

69

輪花小皿二客
美濃　御深井
江戸時代　17 世紀～18 世紀
名古屋　大河内定夫寄贈
大きめの皿：2.5 x 12.1 cm
1988.14、1988.15

淡灰色素地。折り返った狭い縁廻りは花弁の如く襞付。透明釉は貫入を生じ、厚い部分は緑味がかっている。高台内は施釉され、その縁と外側はふき取った跡がある。

70

仏花瓶
御深井　または　美濃の御深井（推測）
江戸時代　18 世紀～19 世紀初頭
初鑑定：瀬戸　1700 年～1740 年
モース鑑定：黄瀬戸　1630 年
ボストン　松木文恭より購入
34.9 x 10.9 cm
01.119

淡灰色素地。獣頭の輪状双耳。芍薬の浮彫は型細工と手作りで成型され、釉下の呉須でひき立つ。らっぱ形の頸と胴下部に縦の刻線文。透明釉は貫入を生じ、厚い部分は黄緑色となり、頸の両側に不透明な青味がかった兎の斑釉（稲藁灰釉）が散っている。内部は透明釉。

71

大徳利
御深井　または　瀬戸の御深井
加藤春岱（1802～1877）作
江戸時代　19 世紀中葉
ニューヨーク　山中商会より購入
28.4 x 14.5 cm
98.452

淡灰色素地。釉下呉須に色づけされた刻文と印花文様。透明釉は灰緑色を呈し、貫入を生じ、酒で茶色に染まっている。底部中心より左に陶工「春岱」の印が捺してある。高台無釉。

72

元贇写鉢
瀬戸
江戸時代　19 世紀
初鑑定：元贇　1625 年
ボストン　松木文恭より購入
京都　池田清助旧蔵
5.8 x 16.7 cm
00.85

淡褐色素地。胴外側に焼膨れ三ケ。白化粧にまだらな染みがある。釉下鉄絵文様。見込に一字「易」と、口縁下外側に「陳元贇」（次の字判読不可能）と書いてある。透明釉。見込に小目跡五個。高台内に化粧と釉が施してある。

73

安南写茶碗
御深井
江戸時代　17 世紀
初鑑定：元贇
モース鑑定：元贇
ボストン　松木文恭より購入
8.9 x 14.1 cm
98.441

淡灰色素地。露胎は茶色で罅のあたりに染みが出ている。全体に白化粧。見込だけ二重掛け。ほのかな青灰色を帯びた呉須下絵文様の水平線が胴の外側中部に二筋、口縁下と高台脇に一筋ずつ、等間隔の花文様と幾何学文様が一対となって三個、一円形が見込に描かれている。透明釉は細かい貫入を生じ、厚い部分は黄味がかった緑色と現れ、呉須の上の釉一部は剥げ落ちている。

74

筒茶碗
御深井　絵瀬戸
江戸時代　18 世紀末～19 世紀
初鑑定：唐津
モース鑑定：不確定
（後に）「五郎七の贋作。」
ニューヨーク　アメリカン・アート・アソシエーションより購入
サムエル・コールマン旧蔵
9.0 x 11.3 cm
02.69

淡褐色素地。淡い青灰色を帯びた呉須で、繰り返し文様の下絵が二段に描かれている。透明釉は厚い部分は緑に出色。底にＳ型の焼罅。渦巻高台の内部施釉。

75

小松文皿
御深井
江戸時代　18 世紀末～19 世紀初頭
ロンドン　スピア・コレクションより購入
3.9 x 21.3 cm
06.25

淡褐色素地。露胎に使い染みが出ている。小松文様を線彫りして青灰色の呉須で彩り、また、皿縁曲線部にある一筋の刻線も呉須で着色されている。透明釉は黄味がかり、細かく貫入を生じ、染みがついている。釉の厚い部分は青紫色の乳白光を出している。高台無釉。皿内に使い摩れが見える。

76

俵形鉢
御深井　または　美濃の御深井
江戸時代　19 世紀
ボストン　松木文恭より購入
9.8 x 21.8 cm
99.76

淡灰色素地。手造り。透明釉は貫入を生じ、茶色に染まっている。上掛けの兎の斑釉は、内外両面まだらに流れ、鉢内に溜りができ、各所に黄茶、青紫、青緑色と現れて、柚肌になっている。高台内は透明釉。

77

俵形鉢
御深井　または　瀬戸
江戸　または　明治時代　19 世紀
初鑑定：尾張　赤津（推測）
モース鑑定：御深井
ボストン　松木文恭より購入
9.9 x 18.2 cm
01.23

粒状灰色素地で、露胎は薄茶色。鉢の狭い側の両面にある放射線に囲まれた半円形の中に、各々違った図案の彫花文様。透明釉の厚い部分は黄味がかり、高台脇は乳白色の青と現れ、いくつかの滴となり、見込に乳白光を発する青筋の入った兎の斑釉の溜りがある。高台無釉。

78

三島写香炉
御深井
江戸時代　19 世紀
初鑑定：高麗雲鶴　後に日本と訂正
モース鑑定：「薩摩だろう、近代のもの。」
長崎　佐藤より購入
5.3 x 7.7 cm
11.363

緻密な黒茶色（祖母懐）素地。飛雲、舞鶴、源氏香の印花文様は、胴全体を水平に刷毛目つけて塗った白化粧で象嵌され、余分な部分はふき取ってある。柔らかい光沢のある透明釉を浸しがけし、暗色の胴の上は灰色、厚い小滴になった部分は不透明な白色と現れている。底は糸切。内部無釉。雲文様透し銀蓋。

79

刷毛目茶碗
御深井
江戸時代　19 世紀
初鑑定：三島
モース鑑定：唐津
ニューヨーク　山中商会より購入
5.7 x 15.0 cm
98.498

緻密な黒茶色（祖母懐）素地。釉薬の下の白化粧が外側は狭い帯に、内側は広く厚く水平に刷毛目を見せて塗ってある。柔らかい光沢の透明釉は、暗色の胎土の上は灰色、厚くかかった部分は乳濁色と現れ、いくつかの小孔は薄紅色に囲まれている。見込に不揃いな目跡五個。釉の施された畳付に疵跡五個。

80

花瓶
瀬戸
明治時代　19 世紀末
初鑑定：元贇
ニューヨーク　山中商会より購入
27.2 x 18.6 cm
98.483

淡褐色素地。把手二個。胴上半部と把手は不透明な白釉を二重がけし、貫入を生じている。薄い鉄釉が胴下半部にかけられ、下部と底は部分的に拭ってある。正面の縦溝に呉須呈色と鉄呈色の釉がしたたり、把手の飾り鋲に鉄釉が施されている。底は糸切。

81

三番叟像
楽々園
江戸時代　19 世紀中葉
パリ　S. ビングより購入
京都　蜷川式胤旧蔵

46.5 x 28.3 cm
01.78

淡褐色素地。手造り。像中空。衣装に彫花と印花文様。衣装と足に黄色の灰釉、顔に青味がかった透明釉、烏帽子と瞳に鉄釉が施されている。像右側の裾近くに、角判、「楽々園製」の印が捺してある。

82

鍾馗像
楽々園
江戸時代　19 世紀中葉
初鑑定：伊賀
モース鑑定：京焼　後に楽々園と訂正
ジェノア　ゼレゴより購入
37.3 x 22.8 cm
00.56

淡黄色素地。手造り。像中空。黄色の灰釉。像後裾際の内側に角判、「楽々園製」の印が捺してある。髪、刀、袖と裾に補修あり、小鬼の角は欠落。

83

花瓶
楽々園
江戸時代　19 世紀中葉
ニューヨーク　山中商会より購入
19.7 x 12.7 cm
98.485

白色素地。頸から肩下まで巾広の幾何学文様彫花。濃紫色の鉛質性の上絵具。頸内側と底部に薄い紫釉。高台に緑釉の跡。高台内に篆字の「楽々園製」大型角印。内部無釉。

84

俵形茶碗
御深井（推定）　素人作
江戸時代　19 世紀
初鑑定：萩　1780 年
モース鑑定：対馬
ニューヨーク　山中商会より購入
8.9 x 10.7 cm
00.39

きめ細かい黄茶色素地で所々橙色の筋がある。布をかぶせた型を用いて手造りされ、内部に粗い布目跡が残っている。彫花文様は白化粧で象嵌。その上に透明釉を施し、厚い部分は白色と現れている。高台内無釉。

85

面取筒茶碗
楽々園（推定）　素人作
江戸時代　18 世紀末～19 世紀初頭
初鑑定：伊賀（伊賀在住時の光悦作と言われる）
モース鑑定：尾張？
ボストン　松木文恭より購入
8.8 x 10.3 cm
98.439

淡褐色素地。手造りで重い。茶碗胴片側に縦の面取り。反対側にうねった横の刻線。見込に螺旋状、高台内に輪状の刻線。焦茶色鉄釉の火表（面取り側）は光沢があり、火裏は無光沢。高台無釉。

86

末広口茶入　銘「懐月」
楽々園（推定）　素人作
江戸時代　18 世紀末～19 世紀初頭
初鑑定：伊賀（伊賀在住時の光悦に応需）
モース鑑定：「外国向けの駄物。」
ボストン　松木文恭より購入
8.1 x 6.1 cm
01.161

淡褐色素地。手造り。不規則な面取りと刳（えぐ）り痕がある。胴上部は頸が無く平らで、口が扇形に切られている。焦茶色の鉄釉が施され、畳付からはふき取られており、内部施釉。畳付の焼罅に赤漆接。

87

湯呑茶碗
尾張徳川御庭焼（御深井　推測）素人作
江戸時代　19 世紀
初鑑定：黄瀬戸
モース鑑定：「確かに尾張、正木釉。」
ニューヨーク　アメリカン・アート・
　アソシエーションより購入
サムエル・コールマン旧蔵
9.5 x 8.4 cm
02.58

淡褐色素地。露胎に使い染みが出ている。手造り。黄色の灰釉が施され、貫入を生じている。

88

亀香合
尾張徳川御庭焼（御深井　推測）素人作
江戸時代　19 世紀
初鑑定：「あらく？」["A Raku?"（楽）の意味か。]
モース鑑定：「尾張、名古屋、正木。」
ニューヨーク　アメリカン・アート・
　アソシエーションより購入
サムエル・コールマン旧蔵
3.7 x 7.7 cm
02.85

淡褐色素地で、釉薬の薄い部分と払拭の部分は橙色。綿密な彫りと造形。黄色の灰釉が施され、貫入を生ず。

89

振出
豊楽焼　三代豊助（1779～1864）作
江戸時代　1858 年
初鑑定：豊助　1800 年
モース鑑定：名古屋　1880 年頃
ニューヨーク　山中商会より購入
8.4 x 8.1 cm
01.182

楽粘土（色は不鮮明）。手造り。頸は面取り。輪状双耳。片面上部に斜めの切疵がある。赤楽釉（低温透明釉の下に、赤い酸化鉄がまだらに塗ってある）。底部の釉は茶黄色と現れ、小判形の陶工印、「豊助」の捺印、次に「八十翁」の彫りがあり、いずれも酸化鉄はかかっていない。

90

徳利
美濃
江戸時代　17 世紀末～18 世紀
初鑑定：尾張　御深井
モース鑑定：志野
ニューヨーク　山中商会より購入
24.4 x 17.1 cm
98.484

淡茶色素地。釉下にまだらな酒の染み。手造りの口縁。胴中部に両面から押した親指跡二ケ。灰釉は斑紋を生じ、厚くかかった部分は黄緑色と現れ、粗い貫入は茶色に染まっている。底裏の釉はふき取られたが、中央の窪みに橙色の薄い膜と釉溜りを残す。

91

鎧徳利
美濃
江戸時代　18 世紀後半
初鑑定：陸前　または　筑前の上野焼（推測）
ロンドン　スピア・コレクションより購入
24.7 x 14.6 cm
06.20

淡灰色素地。胴に異なった三段のローラー刻印。頸と肩に黒飴色の鉄釉、胴と底部に薄い透明釉がかかっている。削られた底裏の中央に糸切の跡。

92

大徳利
美濃　久尻村
江戸時代　18 世紀
初鑑定：尾張　瀬戸
横浜　原富太郎寄贈
29.7 x 18.9 cm
09.138

淡褐色素地。鉄釉が施され、胴下部は黒色に茶の小斑点が飛ぶ。頸と肩は二重浸しで、更に黒く花網の如く現れている。肩を巡って大きい不整な結晶状の錆茶色の斑紋。底部施釉。削られた高台縁に胎土が見える。

93

鶴首徳利
美濃　九尻村　または　瀬戸
江戸時代　18 世紀後半～19 世紀初頭
初鑑定：尾張
モース鑑定：瀬戸
横浜　原富太郎寄贈
30.5 x 16.4 cm
09.137

淡灰色素地は薄い鉄化粧で覆れている。鉄釉は青黒く玉虫色に光り、下部釉際は羽毛状の濃茶色となり、口縁は半透明（化粧掛け無し）。肩の上に錆茶色の小点が数個。底部は薄い鉄化粧が塗ってある。

94

徳利
美濃　九尻村
江戸時代　18 世紀
モース鑑定：薩摩？
横浜　原富太郎寄贈
22.6 x 12.3 cm
09.136

淡褐色素地で露胎に使い染みが出ている。鉄釉は銀の結晶を含んだ黒色と現れ、その上の赤銅色の釉は頸から肩下へと幾筋かに流れている。高台の薄い釉は、中央の窪みを除いてふき取られる。

95

筒形壺
瀬戸
江戸時代　18 世紀～19 世紀
初鑑定：瀬戸製の織部　1580 年
モース鑑定：赤津織部
ニューヨーク　アメリカン・アート・
アソシエーションより購入
ワシントン D.C.　トマス A. ワガマン旧蔵
16.7 x 15.4 cm
05.59

粗い淡褐色素地で、露胎に使い染みがある。銅で染めた灰釉は、内外共にくすんだ濃緑色と現れる。肩の上二カ所にはねかけた兎の斑釉により、銅呈色緑釉が半透明薄緑色となり、厚くはねた各部分の中央に乳白光を発する青筋が見られる。糸切の底は無釉で、縁廻りに釉薬の滴跡がある。

96

印花文壺
瀬戸
江戸時代　18 世紀～19 世紀
初鑑定：御深井
モース鑑定：尾張
ニューヨーク　ルーファス E. ムーアより購入
15.1 x 16.5 cm
97.14

淡褐色素地。露胎部分と釉下所々に茶色の使い染みが出ている。頸下に轆轤作りの溝。肩廻りに二段の帯が二重水平刻線に区切られ、その中に印花文様。外側にかけた半透明な呂宋釉は鶯色から薄緑色となり、暗色の貫入を生ずる。内部透明釉施釉。口縁の釉はふき取られ、また、使い剥げている。底部無釉。

97

火入　または　香炉
瀬戸
江戸時代　19 世紀
ベルリン　R. ワグナーより購入
15.7 x 19.1 cm
01.44

淡褐色素地。獅子頭の双耳。外側だけに黒茶色の鉄釉が施され、その上片面の膨らみに兎の斑釉、他面に上野釉（銅で緑に染めた稲藁灰釉）がかかっている。内部は薄い鉄化粧。底部無釉で使い染みがある。平たい円錐形の足三個。焼上り後、底に空けた三個の穴をふさいだ跡がある。

98

耳付瓶
瀬戸
江戸時代　18 世紀～19 世紀
初鑑定：「瀬戸、訂正されて伊賀（松木文恭の意見）。」
モース鑑定：「全くわからない。」
ニューヨーク　山中商会より購入
27.0 x 11.4 cm
99.10

淡褐色素地。水平線文様が彫られ、胴下部三カ所に広い縦の面取り。装飾双耳。琥珀色を帯びた半透明鉄釉。頸と肩にかけた兎の斑釉は、青筋の入った黄茶色に現れている。底部の釉は払拭。

99

雄鶏銚子
瀬戸
江戸時代　19 世紀
ニューヨーク　山中商会より購入
19.2 x 18.8 cm
04.331

淡灰色の素地は緻密で固く、橙色の焼き焦げが尾の近くにある。成形の細部は彫花かまたは手で型作りしたもの。光沢ある茶色釉。鶏頭注口と把手には灰釉がはねかけてある。釉にいくつかの窯屑が付着。底部無釉。

100

鳶口徳利
瀬戸
江戸時代　18 世紀末～19 世紀
初鑑定：瀬戸
モース鑑定：「何処のものか推定不可能。」
ニューヨーク　アメリカン・アート・
アソシエーションより購入
ワシントン D.C.　トマス A. ワガマン旧蔵
20.6 x 11.4 cm
05.40

緻密な濃灰色素地は薄く鉄化粧されたが、大部分は剥げている。光沢ある青黒い鉄釉。肩にかけた兎の斑釉は流れて鉄釉と混ざり、まだらな淡黄色から青色となって散っている。底は回転箆削り。底裏に枠無しの陶工印、「景正王」と捺印。口縁と注口に茶漆接。

101

呉須釉鳶口徳利
瀬戸

江戸時代　19 世紀
ニューヨーク　ルーファス E. ムーアより購入
26.0 x 10.3 cm
00.107

淡灰色素地。呉須呈色の青灰色な灰釉の上に肩からかけた二層目の釉は、白い筋の入った濃青色と現れ、高台内は澄んだ青味がかった釉が施されている。削られた高台縁に目跡四個。

102

白首鳶口徳利
瀬戸　品野村（推定）
江戸　または　明治時代　19 世紀
初鑑定：瀬戸　後に尾張と訂正
モース鑑定：不明
ニューヨーク　ルーファス E. ムーアより購入
25.2 x 9.7 cm
94.4

淡灰色素地。頸に縦の刻線数本。鉄釉の厚い部分は黒く光り、薄い部分は半透明茶色に現れ、兎の斑釉が頸から肩下へ流れている。やや窪みのある底裏の釉の中に目跡四個。

103

鳶口徳利
瀬戸　品野村　山古（加藤源兵衛）作
明治時代　19 世紀
初鑑定：丹波　1800 年
モース鑑定：常滑
ニューヨーク　アメリカン・アート・アソシエーションより購入
ワシントン D.C.　トマス A. ワガマン旧蔵
23.5 x 10.8 cm
05.57

淡灰色素地。鈍い赤茶釉が薄く胴を覆い、頸から肩に厚くかけた銅呈色の濃い緑釉は、長短三条に流れている。底裏に小判形の陶工印、「山古」がある。

104

広東茶碗
瀬戸
江戸時代　18 世紀末～19 世紀
初鑑定：元贇
モース鑑定：「疑わしい。しかし素晴らしく美しい茶碗だ。」
ニューヨーク　山中商会より購入
7.9 x 13.2 cm
97.62

淡褐色素地。外側に等間隔の淡い灰青色の呉須下絵文様の漢字四文字、見込二重輪の中にも一文字描いてある。半透明のややくすんだ灰釉に茶色の貫入。高台畳付と高台内無釉。見込に目跡三個。内外の口縁廻りに染みがつき、釉薬は摩り減っている。

105

呉須筋文小碗
瀬戸
江戸時代　18 世紀～19 世紀
初鑑定：韓国、「有名茶人利休に招聘されて日本へ来た宗胡録（1560～1623）作。」
モース鑑定：対馬？
ニューヨーク　ジャパニーズ・トレーディング・カンパニーより購入
5.7 x 7.1 cm
99.41

淡灰色素地。巾不均等な青灰色の横線は呉須下絵。透明釉は厚い部分は緑色と現れる。紅入れとして使われたらしく、内部は薄紅に染まっている。高台内施釉。口縁の釉薬下に欠け目があり、また、口縁欠け目数カ所に金接。

106

赤志野写筒茶碗　銘「つらら」（氷柱）
瀬戸
江戸時代　19 世紀中葉
初鑑定：織部　1700 年
モース鑑定：「何というひどい駄物。捨てちまえ。」
ボストン　松木文恭より購入
京都　池田清助旧蔵
9.6 x 10.0 cm
00.67

淡褐色素地。胴下部の釉薬と化粧の下に、斜めの刻線が二、三本かすかに見える。酸化鉄の赤い鉄化粧の上に澄んだ硝子状の釉を施し、厚い部分は半透明白色となる。底から一部分の化粧が露出し、裾近くの釉の中に指紋。糸切された底に平たい不整形な高台付き。

107

赤志野写筒茶碗
瀬戸
江戸時代　19 世紀中葉
初鑑定：伊賀（あるいは楽？）
モース鑑定：楽
京都　Y. フジタより購入
9.3 x 9.9 cm
11.393

淡褐色素地。胴下部に水車と草の彫花文様。赤い鉄化粧の上に澄んだ硝子状の釉を施し、厚い部分は半透明白色、釉下は薄紅色と現れ、底は一部露出している。裾際の釉の中に指紋二ケ。高台は手で不完全な渦状に削られ、底部無釉。

108

絵志野茶碗
瀬戸
江戸時代　19 世紀
ニューヨーク　ルーファス E. ムーアより購入
8.3 x 12.9 cm
97.48

淡褐色の素地で露胎に使い染みがある。胴下部二カ所に略図化された草文様の下絵が鉄絵具で描かれ、その一部は釉薬に隠されている。長石釉の厚さ不均等。貫入は茶色に染まり、底と高台は無釉。

109

鼠志野額皿
瀬戸（推測）
江戸　または　明治時代　19 世紀
初鑑定：三島
モース鑑定：近代の志野
ニューヨーク　ルーファス E. ムーアより購入
21.4 x 18.9 cm
96.53

薄鼠色素地。透明釉は粗い貫入を生じ、やや乳白色を帯びる。鷺、満月、葦、水の文様の下絵は白化粧で描かれたか、あるいは象嵌された。画面背景を塗った薄い鉄顔料が、鼠色から茶色に筋ついて釉下に現れる。不同な切株形の足四個。

110

絵志野写八角手焙り　または　手水鉢
瀬戸
江戸時代　19 世紀
初鑑定：志野　1600 年
ニューヨーク　山中商会より購入
23.6 x 27.2 cm
98.480

淡褐色素地。鉄顔料で口縁上部を塗り、胴に竹三本の文様の下絵を描く。淡黄色の長石釉は粗い貫入を生じ、指でふき取った跡と、刷毛目模様あり、高台縁と底部無釉。目跡が鉢内底に七個、高台内に六個ある。底部に墨で「上人」と記されている。

111

仏殿用大花瓶
瀬戸
江戸時代　19 世紀
初鑑定：志野
ニューヨーク　山中商会より購入
41.9 x 40.9 cm
00.1

淡灰色素地。胴は括れ、上部は大きく円錐形に広がり、下部は球形。獅子頭飾り二個。厚い乳白色の長石釉は、数回の浸し掛と流し掛で多層となり、貫入を生じている。底部から釉は一部分ふき取られ、小石の上に載せた疵がある。

112

黄瀬戸写茶碗
瀬戸　（赤津村　推定）
江戸時代　19 世紀中葉
初鑑定：織部
ボストン　松木文恭より購入
6.9 x 11.0 cm
99.82
淡褐色素地。胴に指先の窪み二個。黄色帯びた灰釉が施され、その上を銅と鉄の顔料が内外に塗られてある。底部無釉。

113

織部写五角香合
瀬戸　（赤津村　推定）
江戸時代　19 世紀
ニューヨーク　アメリカン・アート・
アソシエーションより購入
サムエル・コールマン旧蔵
5.1 x 5.8 cm
02.64

きめの細かい赤茶色素地。白化粧と黒鉄絵具で描かれた下絵。透明釉は厚い部分は乳白色と現れ、摘まみは銅呈色緑釉が施されている。内部施釉、窪みのある底は無釉。

114

織部写茶碗
瀬戸　（赤津村　推定）
江戸時代　19 世紀
初鑑定：織部　1650 年
モース鑑定：「愚か者の作。」
ニューヨーク　山中商会より購入
8.9 x 12.7 cm
02.235

きめ細かい淡灰色素地。柳枝文様の釉下鉄絵。内側と外側一部は、刷毛で透明釉が塗ってあり、外側に銅呈色緑釉と薄い鉄化粧が部分的に見える。高台内と畳付は無釉。

115

織部写茶碗
瀬戸（推測）
江戸時代　19 世紀
ニューヨーク　山中商会より購入
初鑑定：薩摩　1740 年
8.9 x 12.3 cm
99.15

淡褐色素地で、釉薬の下に染みがある。外側に千鳥と魚網格子文様の釉下鉄絵（灰色に発色）。透明釉はやや焼きが足らず、貫入を生じ、一部分底から拭った跡がある。外側の細い縦巾の銅呈色緑釉は口縁に及んでいる。

116

織部様式雄鶏香合
瀬戸（推測）
江戸時代　19 世紀
ボストン　松木文恭寄贈
6.0 x 7.3 cm
01.25

淡褐色素地。鶏冠と肉垂は点刻、羽と尾の細部は彫花。透明釉に粗く貫入が入り、鶏冠に銅呈色緑釉が散り、目、嘴、羽の細部は鉄顔料で色づけされている。

117

織部様式花瓶
瀬戸（推測）
江戸　または　明治時代　19 世紀
ニューヨーク　高柳トウゾウより購入
18.2 x 11.1 cm
96.98

淡褐色素地。胴は轆轤作りで、篦でつけた数本の縦の切れ目と両側から摘まれて歪んでいる。底部は手造り。長石釉の薄い部分は淡黄色、厚い部分は白色となり、はねかけた銅呈色緑釉が一部分藤色から黄緑色と現れ、数カ所縮れがある。内側施釉。底部窪みの中央は施釉され、底縁は無釉。

118

織部筒茶碗
対馬　志賀
江戸時代　18 世紀～19 世紀
ボストン　松木文恭より購入
8.7 x 9.1 cm
99.37

白色素地で露胎部分は薄紅かかった淡褐色。薄い鉄化粧の下の草文様と、透明釉の下の斜交差線は彫られ、各彫花部分は窪んでいる。草花文様は黒上絵具で描かれた。胴半面以上にかけた薄い鉄化粧が黄味がかった茶色と現れ、片半面は透明釉で、化粧と少し重なった部分は灰色になっている。高台内に「シカ」と記された枠無しの陶工印。高台縁に目跡が五個。

119

織部写茶碗
伊勢　萬古
江戸時代　19 世紀
ニューヨーク　山中商会より購入
8.9 x 10.5 cm
98.79

淡褐色素地。鉄絵具で描いた玉箒文様の下絵。口縁にも細く鉄の色付。灰釉は腰下で不整形に止り、部分的に硝子状の長石釉で覆れ、銅呈色緑釉の大きい斑点が出ている。高台縁内に枠無しで「萬古」と捺印。

120

織部様式花入
伊勢　萬古
江戸　または　明治時代　19 世紀
ボストン　松木文恭より購入
京都　池田清助旧蔵
19.0 x 3.0 cm
00.61

緻密な淡灰色素地。胴の表裏両面に鉄顔料と白化粧で太い縦線と細い縦線が描かれ、透明釉を施し、銅呈色緑釉が頸、肩、胴にかかる。底裏は中央に小判形印「萬古」が捺され、無釉。

121

織部写角火入　または　向付
肥前　唐津
江戸時代　年代不詳
初鑑定：織部
モース鑑定：「実に近代的な志野。」
ニューヨーク　ジャパニーズ・トレーディング・
カンパニーより購入
8.9 x 9.8 cm
99.58

砂質の薄茶色素地。鉄絵具と白化粧で描かれた桜草のような花と鳥文様の下絵。半透明長石釉の厚い部分は青味がかり、不整形な貫入を生じている。三角形の銅釉は、一角は牡丹色と発色し、隣接面に飛んで靄の如く現れている。底部無釉。

122

織部写香合
乾山様式　（京都にある窯　推定）
江戸時代　18 世紀
京都　池田清助旧蔵
ボストン　松木文恭より購入
3.5 x 8.9 cm
00.70

粗い淡褐色素地。鉄絵具で描かれた葛と縞文様の下絵。白化粧の上にかかった透明釉には、粗くまだらに貫入が生じる。一部銅呈色緑釉がかかり、底部無釉。素焼の蓋裏に鉄顔料で「乾山」の署名。

123

祥瑞写皿
瀬戸　加藤民吉（1772～1824）作
江戸時代　19 世紀
匿名者寄贈
5.1 x 23.8 cm
78.49

磁器。呉須下絵。透明釉は厚さ不平等で、厚くかかった部分は乳白色となっている。底裏に「五良大甫　呉祥瑞　瀬戸民吉　寫之」と記され、続いて民吉の花押がある。

124

陶額
瀬戸　良吉作
江戸時代　19 世紀中葉
初鑑定：日本
モース鑑定：志野
ニューヨーク　ルーファス E. ムーアより購入
35.8 x 29.1 cm
95.4

淡灰色素地。竹林の文人が水辺のかなたの山を眺め、下男は茶の用意をしている文様の呉須下絵。裏に署名「良吉」（次の字は読めない）。硝子状の長石釉が粗い貫入と多数の茶色の鉄の斑点を生じ、底部の釉の薄い部分は橙色に発色している。底裏に丸い目跡が十三個。

125

七宝磁器茶壺一対
瀬戸　七宝は、名古屋　竹ノ内忠兵衛作
明治時代　1875 年～1880 年頃
名古屋　大河内定夫寄贈
28.5 x 20.7 cm
1984.32、1984.33

磁器。壺の表面と外蓋は鶯色で、多色な鳳凰、蓮華文様等の有線七宝（銀と真鍮の輪郭線）で飾られ、裾を巡る黒漆の帯内の金の文様は型紙絵付である。外蓋の内側一部施釉され、縁と縁角は無釉。内蓋は上部に呉須下絵（模擬？）と金の上絵文様があり、縁と縁角を除いて施釉されている。壺内部と高台内は透明釉、頸と畳付は無釉。底裏に赤上絵具で「大日本　開洋社　工人竹ノ内」と記されている。

126

富士文皿五客
加藤五助四代作（約 1863～1898 頃活躍）
明治時代　19 世紀末
名古屋　大河内定夫寄贈
2.2 x 13.5 cm
1990.12a-e

磁器。全体に半透明な青磁釉（還元鉄呈色釉）が施され、高台内と畳付のみは透明釉。富士は白盛とクロム緑顔料で描かれ、鉄茶色の霧は形紙絵付。青の一線の輪が高台内角を巡り、底に呉須で「陶玉園製」と記されている。

CONCORDANCE OF CATALOGUE AND ACCESSION NUMBERS

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1	81.13
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9	04.327
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11	98.90
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13	02.186
14	05.38
15	01.105
16	01.129
17	66.17
18	04.25
19	02.15
20	97.41
21	02.257
22	05.219
23	73.8
24	00.82
25	62.25
26	61.9
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44	02.188
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48	98.2
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54	01.128
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56	05.37
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59	01.135
60	01.126
61	02.189
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65	98.446
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125	1984.32 and 1984.33
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The objects are listed in chronological order of their accession. Accession numbers of objects acquired from 1893 to 1982 use a two-digit number before a decimal point to signify the year of accession. Beginning with 1983, the complete year is shown. Thus accession number 93.3 (for an 1893 accession) is listed before accession number 00.1 (for a 1900 accession).

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